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DOCTOR WHO IN-VISION

THE KING'S DEMONS

THE MAKING OF A TELEVISION DRAMA SERIES

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Confidential Memo

To: King John
From: Sir Gilles Estram

Dear Kammy,

Here's the first draft of our terms for government. It's basically a rewrite of the stuff we did for Tony B.

You can add a few pledges if you like. Boiling in oil for persistent young offenders, that kind of thing. Or you could offer to cut leper colony waiting lists with some kind of culling policy.

Remember to do all that stuff about your personal covenant with the people of Britain. That reminds me: I'm going to have to reconfigure the TARDIS as a golden calf for next week's trip to Mount Sinai.

MASTER CARTA

Barons of Runnymede, please attend carefully, the message that follows is vital to the future of you all.

Tough on Crime, Tough on the Causes of Crime. All men, women and children shall sport fine, dark beards. Trimming will be severe. Any individual apprehended playing the ancient and dishonourable 'beaver game' will be subject to a charge of high treason. The wearing of any hat, scarf, frilly shirt or striped breeches shall be deemed a capital offence.

All convicted criminals will be subject to experimental methods of rehabilitation. A combination of tissue compression and cerebral evacuation will ensure a short sharp shock for all offenders. The nation will be patrolled by an armed police force, which shall never use the colour blue in its uniforms or architecture.

All educational curricula will be determined by central government. Local education authorities may not use their funds for the promotion of positive images of liberals, homosexuals or eccentric extra-terrestrial scientists. History and science will not be taught. Higher education programmes will be limited to one year courses. The MA will replace the PhD as the major academic qualification.

Stakeholder Economy

The laws of treasure trove will be repealed. Any large, glowing spheres that fall from the sky, and any interesting crystals that may be discovered, will be considered the property of the crown.

All trade in second-hand property will be strictly illegal. All junkyards will be closed.

A number of industrial projects shall come under the permanent jurisdiction of the crown. These shall include the provision of plastics factories, airports, nuclear power stations and radio telescopes. In return, all essential public utilities shall eventually come under private ownership.

Certain regions wil be closed to all but official representatives of the crown. These areas shall include Wenley Moor in Derbyshire, the village of Devil's End, Loch Ness and the seas that surround our fair isle. Trespassers will be eaten, crushed or forced to listen to the endless bleatings of a group of large aquatic reptiles in string vests.

Various areas of the countryside shall be considered sites of such natural beauty or scientific interest that they will never be subject to any form of residential or commerical development. These places shall include the hamlets of Wootton, Perivale, Coal Hill, Croydon, Crawley and Crinkley Bottom. You can do what you like with the New Forest.

New Master, New Life for Britain

The armed forces will continue to function under the direct control of the crown. International military co-operation will not be allowed. The lowest rank in the army shall be designated as Brigadier.

This nation shall never fight a war against the citizens of Germany, not ever make a peace with the peasants of France. We shall never extend our dominion to any territory west of Ireland, nor to any place south of Cathay. No child shall be christened Tegan or Perpugilliam. You wouldn't think these rules are necessary, but, believe me, they are.

The Christian Church shall be obliged to follow the precepts of existentialism. The word 'Jehosophat' shall be outlawed. Blood sports, firearm ownership and morris dancing shall be compulsory. Any individual answering to the name of Karl Marx, John Lennon, Michael Yates or Richard Coeur de Lion shall be subject to summary execution. And that goes double for John Smith.

No trade unions. No ball games. No pets.

You may not fully understand the meaning of these words, but you will.

ORIGINS The normal course of events in television is for a script to exist long before production gets under way. Designers draw their inspiration from the words typed on paper, creating the plans, sketches and drawings for sets, costumes, props and the like that others will physically build, hopefully in time for cameras to begin turning at the appointed hour.

What distinguishes THE KING'S DEMONS from virtually any other Doctor Who is that in this case a fully made prop came first, out of which a script was inspired. If that train of logic is traced back fully then the progenitor of serial 6J was neither the show's Producer, Script-Editor, nor even a writer. It was a freelance prop-maker, armed with a team of skilled craftsmen, a daunting array of mechanics and electronics, and bags of enthusiasm.

As documented in several past issues of **IN•VISION** Richard Gregory was the nexus point between the BBC and a number of highly talented freelance artisans who, often for administrative purposes, operated under the company name of *Imagineering*. In truth Gregory alone was *Imagineering*, recruiting other specialists into his team as the needs of each new project dictated.

Two of these specialists were an electronics engineer named Chris Padmore and a computer software designer, Mike Power who together operated under the business name of *CP Cybernetics* (CP being the founder Padmore's, initials). At some point in the early Eighties they had been contracted by a car company to build a C3-PO type robot for use in a promotional campaign and exhibition. Unlike C3-PO this exo-shell would not house an actor, rather it would be a fully functional piece of anthropomorphic automation; capable of reciting speeches, producing expressive gestures, making eye contact and even walking to a limited degree.

Unfortunately the account managers for the advertising campaign were not happy with the finished result, due mainly to the fact that Padmore and Power had not been able to solve the problem of making the robot walk in time to meet their deadline. Expenses to date were paid but any additional funding was effectively cut when the contract was cancelled. Keen to complete their creation the pair approached Richard Gregory, aware that he had connections in both film and TV industries.

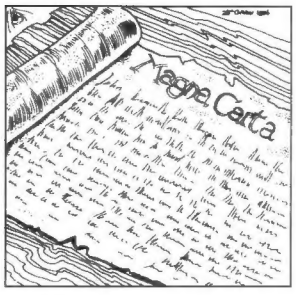
For a time it looked as though the robot would make its debut in a low-budget horror film called *Xtro*, but the movie's very lack of money meant the backers could not afford to fund all the development work needed to make it walk. Gregory's next thought was **Doctor Who.**

John Nathan-Turner was sufficiently intrigued by verbal descriptions to want to see the robot in action. Although not anticipating another K•9, the thought of having a genuinely high-tech piece of equipment in the series that might boost ratings among junior audiences the way the metal pooch had done was very tempting.

It was during the second studio recording block for EARTHSHOCK (for which *Imagineering* were supplying the Cybermen costumes) that Gregory, Power and Padmore brought the robot to TV Centre and set it up in a nearby office to show what it could do. Dressed for the occasion in what the Producer would later describe as a Fifties bathing suit (the swimwear and rubber cap hiding the otherwise mass of bare circuits and machinery), a demonstration was given during one of the lunch breaks to Nathan-Turner and Eric Saward.

The pair were sufficiently impressed. Speaking lines recorded on a cassette in sequence with a pre-programmed set of body and head movements the robot introduced itself in perfect lip-synch and went through a series of hydraulically controlled actions.

Just when and who came up with the idea that the robot should be a shape-changer - able to adopt the physical form and voice of another person - is not known. Nevertheless it was the trigger to Nathan-Turner agreeing the robot could become a permanent part of the TARDIS crew; a companion who could turn into one of the guest stars in any particular show. Kamelion was born. All he needed now was the means, motivation and opportunity to come aboard.



SCRIPT: With Nyssa's departure planned for mid-way through Season 20, a way would be cleared for Kamelion's first appearance towards the end of the series. The robot's potential excited even the normally dour Saward. A body changing android would give the Doctor a 'companion of the week', with a temporary character and personality totally down to the imagination of the writer. It was a good compromise between the Producer's preference for a large 'family' of companions, and Saward's ideal of a single regular assistant.

The 26 week format of the season had dictated the need for a two-part story. By their nature they were prefect vehicles for encompassing historical stories back into the DOCTOR WHO arsenal of plot types. The period costumes, settings and dialogue, for which BBC productions were famous the world over, could all be there, but minus the running lengths that had doomed historical DOCTOR WHO's to ratings failure back in the Sixties.

Terence Dudley was not a writer Eric Saward felt greatly enthused towards using, but he was a consummate professional who could be relied upon to deliver quality dialogue, well paced and exactly according to format. BLACK ORCHID and A GIRL'S BEST FRIEND had needed virtually no re-writing, so with the window open for another historical story in Season 20, Dudley was the expedient choice for the assignment.

One additional parameter the writer was handed was a mandate to incorporate The Master. The terms of Anthony Ainley's retainer contract guaranteed at least one appearance per season, so with no plans to use him in the Dalek-based season finale, nor in the Black Guardian trilogy, it was story six or nothing if the BBC was to get its money worth. At the time of this story's commissioning THE FIVE DOCTORS was still only a gleam in the Producer's eyes.

Accompanied by Saward and Nathan-Turner, Terence Dudley visited *Imagineering*'s workshops in Witney, Oxfordshire to witness a demonstration of Kamelion in action. Still the robot could not walk, although its two Designers assured the BBC team some basic locomotion would be possible by the time the story went into studio.

Armed with his mandates Terence Dudley went away to construct his storyline. *The Android* was a short-lived working title for the production when the pair of scripts were commissioned on February 22nd 1982. Purportedly it was changed to *A Knight's Tale* and thence to *The Demons*, to hide the true nature of the imposter King.

Dudley's plotline derived its title and various satanic references from period folk mythology and some apocryphal histories of the 13th Century which suggested that 'Bad King John', whose obsession with the crusades and with building a tax system efficient enough to fund them, was indeed possessed or controlled by demons or was perhaps even a demon himself; intent on impoverishing the whole country.

Dudley's own novelisation of his story would list the location as Wallingford Castle, although in the script he specifically names it as Fitzwilliam Castle, near the village of Odiham, the date; March 3rd 1215. In his sleeve-notes on the opening pages Dudley describes the story's main players;-

> "A banquet proceeds. At the centre of the top table sits Ranulf, a distinguished man of 45. On his left sits his wife Isabella, seventeen years younger. Next to her sits Hugh, their twenty year old son, sensitive looking and slight of frame.
>
> "The King sits on Ranulf's right. He is a dark, handsome man with neatly bobbed hair and a well-trimmed spade beard. He wears a crown. He is 48 years old. To the King's right sits Sir Gilles Estram. He is in his mid-forties, of average height but with

powerful shoulders. He wears a full beard and aggressive eyebrows.

"The rest of the company comprises knights, some with ladies. On two of the tables are debris of the meal. Retainers replenish goblets while a minstrel plays the lute. A number of dogs accept scraps from the tables. The King smites the table with his hand..."

Mindful of the established tradition of disguising the Master's identity, Terence Dudley dubbed the King's champion Sir Gilles Estram, the surname being, of course, an anagram of Master. But is was John Nathan-Turner who, shortly before the *Radio Times* for that week of transmission went to press, devised the anagramatical means of hiding Anthony Ainley beneath the pseudonym of James Stoker; a rearrangement of "Master's Joke".

SCRIPT-EDITING:

The main bulk of Dudley's finished scripts needed little in the way of re-writing. Filmed inserts were timed to come in under the ten minute ideal for a fifty minute show although, unusually, the sword-fight was planned all along to take place in the recording studio. The extract below demonstrates the meticulous attention to detail the writer gave this scene as well as his understanding of the personalities of both protagonists;-

"The fight begins. It is immediately apparent that the Doctor is a skilful swordsman, but very much out of practice. The bout ranges about the hall, sometimes favouring Sir Gilles and sometimes the Doctor, but when the advantage is with Sir Gilles it is the result of dirty fighting.

"The King and company are much entertained; Tegan, Ranulf and Geoffrey look on with alternating admiration and anxiety. The fighting takes in tables, around and on top, and other obstacles. A chandelier perhaps?

"At last, with a roll of the wrist, the Doctor disarms Sir Gilles to a roar of excitement. The point of the Doctor's sword touches Sir Gilles' beard. Both men are exhausted.

KING: Bravo, our demon.

"Sir Gilles produces something from under his surcoat... It is the Tissue Compression Eliminator."

A sole difference between the above finished script and an earlier draft was Eric Saward's removal of a reference to Sir Gilles peeling off a mask to reveal himself as the Master. Mindful this would not be an easy process to do with complex prosthetic make-up, the production team suggested it be done electronically, as had been tried before on CASTROVALVA.

The one other zone where significant rewriting took place was the story ending. Eric Saward's initially intended that THE KINGS'S DEMONS should close with a cliff-hanger that would lead directly into the start of his Dalek serial, provisionally titled *The Return*. Presumably this cliff-hanger, which could not use any sets other than the TARDIS, would have unfolded the events surrounding the TARDIS getting trapped within a time corridor which ultimately ended up tacked on to the end of FRONTIOS the following year.

Once it became apparent in the run up to Christmas 1982 that the Daleks were being put on hold, Saward quickly rewrote the ending for THE KING'S DEMONS. Dudley's script ends just after the Master's escape from Medieval England, and the Doctor's line to Tegan aboard the TARDIS that his jammed dimension circuits could land him anywhere. The following was then appended;-

TEGAN: Where are we going?
DOCTOR: I'm taking you home.
TEGAN: Home?
DOCTOR: Your own time. I assume that's where you'd prefer to be.
TEGAN: What are you talking about?
TURLOUGH: We were on our way to my planet actually.
DOCTOR: Are you both going to desert me?
TEGAN: I don't want to go home.
DOCTOR: Of course you do. It's a shame, there were so many wonders I wanted to show you.
TEGAN: You can?
DOCTOR: The Eye of Orion. I never had time to show you that.
TURLOUGH: There wouldn't be any harm in going to look at the Eye. As the Doctor says, it is very beautiful.
TEGAN: But is it safe?
DOCTOR: Of course.
TEGAN: Is it?
TURLOUGH: As far as I know.
DOCTOR: No. No. Tegan wants to return

home.
TEGAN: No, I want to stay.
DOCTOR: You do?
TEGAN: Yes please. Shøw me the Eye of Orion.
DOCTOR: All right. You won't regret it. I promise.
TEGAN: Aren't you going to reset the co-ordinates.
DOCTOR: No, they're all set.

These two pages of script were never used due to the over-running problems which beset the final day of recording. Once arrangements for a remount had been finalised, Saward, who had been less than happy with his hastily jigged finale, spotted the opportunity and fleshed out the closing TARDIS scene to three pages. This version, which included all the references to where Kamelion would be billeted and whether or not the robot was now harmless(!), became the end scene as broadcast.

DIRECTOR AND TEAM:

During his first year as Producer John Nathan-Turner engaged no less than six Directors new to the series. For his second that number dropped to just two, and for the 1982/83 season the sole newcomer in the **Doctor Who** Director's chair was Tony Virgo.

A qualified PA and recent graduate of the BBC Director's course, for which he produced a remake of the classic 1960s serial **Talking to a Stranger** which starred **Doomwatch**'s Joby Blanshard, Virgo was recommended to John Nathan-Turner who agreed to give him his first directing break in television. Although THE KING'S DEMONS would be his only contribution to **Doctor Who**, Virgo would make his make at the BBC in years to come. From directing episodes of the popular soap **EastEnders** he rose to the position as its Producer in 1986, before moving on to head BBC Pebble Mill's drama department in 1995. More recently he was promoted to acting Head of Drama for BBC Television.

On the creative side set design was under the auspices of senior Designer Ken Ledsham. No stranger to science-fiction, Ledsham had been a powerful force in the development of **Blake's Seven** with fourteen episodes to his credit, including the highly regarded GAMBIT, STAR ONE, SARCOPHAGUS and DEATH WATCH. Strong in using materials that look like solid stone under lights, his talents had been seen twice before on **Doctor Who**, namely THE RIBOS OPERATION in 1978 and DESTINY OF THE DALEKS a year later.

Costumes were the purview of Colin Lavers, the man responsible for creating Peter Davison's costume on FOUR TO DOOMSDAY and a wide variety of outfits for the cast of THE POWER OF KROLL in 1979. Recruited to the BBC in 1972 after serving an 'apprenticeship' in the theatrical costumiers *Nathans'*, other strings to his bow included the major dramas **Churchill's People** and **The Explorers**.

Make-up duties were split between two Designers, both of them first-timers on a **Doctor Who**. Elizabeth Rowell created the right look for all the characters for the filming and initial studio session, but when another engagement made her unavailable for the one-day remount in January, her shoes were filled by Frances Hannon.

On the effects side were two very familiar faces. The ever present Dave Chapman for all electronic trickery, and Tony Harding for mechanical effects. With a **Doctor Who** CV that stretches back to his assistant status days on THE DAEMONS, THE CURSE OF PELADON and THE GREEN DEATH, Harding had become a fully fledged Designer by the time he was called upon to create K•9 for THE INVISIBLE ENEMY. Thereafter his credits list two further Time Lord tales; THE POWER OF KROLL and STATE OF DECAY. For no readily apparent reason the end-of-episode credits for this serial would list him as Anthony Harding.

Two musicians composed this production's incidental cues, both from the BBC Radiophonic Workshop. Peter Howell wrote all the music that had to be pre-recorded before studio work commenced, but he too had prior commitments which would not free him to tackle post-production scoring. Enter recent Workshop recruit, Jonathan Gibbs. A Cambridge music graduate, he had joined the corporation in the early Eighties. He was working as a studio manager when he spotted an internal advertisement seeking a temporary replacement for Liz Parker, who was about to embark on maternity leave. Gibbs won an attachment to the Workshop in January 1983 and his first task was completing the incidental tracks for THE KING'S DEMONS.

Even though it would only run two episodes, Tony Virgo and John Nathan-Turner assembled a powerful cast for the story, including Christopher Villiers, voice-over artist Michael J.Jackson and, of course, Anthony Ainley. One of the pre-requisites for several artists in this production was the ability to ride a horse.

FRANK WINDSOR Ever since successfully persuading Stratford Johns to "do a **Who**', Nathan-Turner had wanted to feature the other half of that famous **Softly Softly/Z Cars** partnership.

Born July 12th 1927 in Wallsall, Staffordshire Frank Windsor began his performing life on radio in 1946. One of his earliest TV appearances was in Fred Hoyle's classic science-fiction serial **A for Andromeda** where he played the role of the short-lived Dr Bridger. Shortly afterwards he was snapped up for the role that would give him steady employment for almost the next twenty years, that of Sergeant Watt in the ground-breaking police series **Z Cars**. Alongside Detective Inspector Barlow, Watts' character continued into the spin-off series **Softly Softly**, **Softly Softly Task Force** and even into the 1971 'faction' documentary **Jack the Ripper**, where the curmudgeonly detectives attempted to piece together the identity of Victorian London's most infamous murderer.

In between appearances as Watt, Windsor did some work on stage, including *Travesties* for the RSC, but film parts came his way more frequently. He appeared with William Hartnell in Lindsay Anderson's *This Sporting Life* (1963), followed by *Spring and Port Wine* (1970), as Bill Hodson in *Sunday Bloody Sunday* (1971), *The Dropout* (1973), *Assassin* (1975) and as General Washington in *Revolution* (1985).

Shortly before assuming the role of Ranulf in **Doctor Who**, Windsor had completed an episode of the HTV children's science-fiction series **Into the Labyrinth**.

ISLA BLAIR Born in India, September 1944, Isla Blair-Hill is in a sense King John's sister-in-law, as her husband Julian Glover played Richard the Lionheart in the 1965 **Doctor Who** story THE CRUSADE. Trained at RADA, an impressive repertoire of stage appearances include *Popkiss*, *A Funny Thing Happened on the Way to the Forum*, *Henry IV* and *Mad, Bad and Dangerous to Know*, all at West End theatres, plus *The Man Made* and *Subject Fits* for the RSC, and the 1988 tour *So Long on Lonely Street*, alongside Nicola Bryant.

Her TV credits incorporate just about every cult TV favourite made in Britain during the Sixties and Seventies; **The Avengers**, **The Saint**, **Department S**, **Jason King**, **Space 1999** and **Blake's Seven**. Other notable roles included Daphne in **Present Laughter**, Linda in the BBC medical soap **The Doctors**, Lady Caroline in **When the Boat Comes In**, Flora in BBC2's controversial drama **The History Man** and an equally revealing role in Michael Dobbs' **The Final Cut.**.

Film roles have been equally as varied; from parts in mainstream hits such as *The Battle of Britain*, *Flea in her Ear* and *Valmont*, to memorable appearances in genre movies like *Dr Terror's House of Horrors* (1965) and *Taste the Blood of Dracula* (1970) where she played Lucy Paxton. She also appeared (credited as Mrs Glover) as on-screen wife to Julian Glover when he played the villain in *Indiana Jones and the Last Crusade* (1989).

GERALD FLOOD For older fans of **Doctor Who** a guest star part for Gerald Flood seemed long overdue. As square-jawed science journalist turned hero Conway Henderson, Flood was the pivotal character in all three serials of the **Pathfinders...** children's S-F series aired by ABC Television between 1960 and 1961. Produced by Sydney Newman **Pathfinders...** was the closest ancestor of all to **Doctor Who**, with Flood's role in many respects a template for what Ian Chesterton would become two years later.

Following Sydney Newman's departure to the BBC, the team responsible for the **Pathfinders...** series produced two further S-F serials, **City Beneath the Sea** (1962) and **Secret Beneath the Sea** (1963) which also starred Gerald Flood. John Lucarotti having replaced Malcolm Hulke and Eric Paice as writers, the production office could not use the name of Conway Henderson, so instead Flood played the (almost identical) role of Mark Bannerman.

Many other cult TV shows have featured Flood's talents, among them **Out of this World** (1962), **Man in a Suitcase** (1968), **Strange Report** and **Randall and Hopkirk Deceased** (1969), **Raffles** (1977) and **Return of the Saint** (1978). On stage he was in the original cast of *There's a Girl in My Soup* (1960) and film parts have included roles in *Black Beauty* (1946), *Patton: Lust for Glory* (1970) and the horror movie *Frightmare* (1974)

SET DESIGN:

With only one block of two days duration allocated for recording, Ken Ledsham had to plan carefully his layout of sets to accommodate the six sets laid down in Terence Dudley's script in the rectangular confines of studio TC1.

The biggest, and main, set called for was the Great Hall which had to be large enough to host a suite of dining tables and an area of floor space sufficient in dimensions to stage the sword-fight in episode one. As would be the case with ENLIGHTENMENT, the Designer benefited from this serial being historically based; meaning he was able to find virtually all his wall flats and set decorations from warehouse stock. Being an end-of-season story money was tight and so all economies that could be made were warmly embraced by John Nathan-Turner.

Several tricks of the trade were employed by Ledsham to increase the apparent size and variety of the main set. For the opening establishing shot of the banquet he arranged for an artist to come in on the first day of shooting and do a matte painting onto glass of the upper columns and high ceiling. Another technique was to mask off sections of the set with black tapestry drapes, making it look like another part of the hall. Finally, and cleverest of all, he had a mobile fireplace unit constructed with working gas burners

Continued on page 8

Footprints in a Different Time

Right from the beginning history has been essential to Doctor Who's concept, but how effectively has the series used the past? Jac Rayner considers the difficulties of applying 20-20 hindsight to history

DOCTOR WHO STORIES can be categorised in a number of different ways. One commonly-made distinction is that between historical and non-historical stories - a very simplistic approach, to which there are many alternatives.

In the majority of Doctor Who stories, the scenario is created in the first place by the intervention of characters from outside the story's principle locale; the arrival of the Doctor and friends provides a counter-balance which eventually restores the status quo. This class contains the 'pseudo-historical' stories: those which combine historical surroundings with an extra science-fiction/fantasy element, as well as the classic tales of the 'Invasion from Space' genre.

In other plots, the story is self-contained within a place or period or time: past, present or future, the villains are home-grown and the only outside elements are the TARDIS and its crew, who get caught up in events for which they're not responsible, although their presence may - and invariably does - affect the outcome of an already imminent crisis. This category contains not only the 'pure' historical stories such as THE AZTECS, THE CRUSADE and BLACK ORCHID, but also such science fiction stories as THE DALEKS, THE ANDROIDS OF TARA and THE CAVES OF ANDROZANI.

A further way of distinguishing the types of historical story might be to differentiate between those which feature specific events or characters as an essential plot element, and could therefore be set at no other time and in no other circumstances, and those which use a period merely as a background. The story may be set in a particular year, but its essence could be transferred to another period without losing any of its relevance. An example of the latter is PYRAMIDS OF MARS: the specific date of 1911 is not pertinent to the plot, and the story could be placed in many different settings, although it obviously works exceptionally well if framed by the enthusiasm for Egyptology that was a feature of the early decades of the century.

THE KING'S DEMONS belongs in the former category. It's classed as a pseudo-historical, but it is in many ways an anomaly. The Master and Kamelion, although extraneous characters, have integrated themselves into the time period and are therefore, on the surface, an internal factor. The contemporary characters are not aware of their alien nature, and their scheme exploits the tensions and beliefs of the period (to the point where even the Doctor can be presented as a contemporary, if supernatural, phenomenon). The nucleus of the plot is the Master's desire to bring King John into disrepute and turn the Barons against him, which would supposedly lead to the King being deposed or killed and therefore "unable to offer Magna Carta". With this basis, the story can be set in no other period. A further element of the plot means that the story must be set on a day where history specifically records King John's location, so the Doctor can recognise the discrepancy of John's presence elsewhere. March 4th 1215 is one of very few possibilities.

It's been said of THE KING'S DEMONS that "the history is rubbish." Actually, the history is very good, it's the Master's logic which is at fault. His intended actions also provide no guarantee that he'll even achieve his short-term aims (no Magna Carta), and even if he succeeds in this, it is very unlikely that preventing John offering Magna Carta would undermine civilization. The Doctor implies that Magna Carta laid "the foundations of parliamentary democracy", a claim Margaret Thatcher echoed when belittling the French revolution, but the actual importance of the Charter is debatable - it was certainly a useful tool for those who, centuries later, wished to oppose royal power, but Magna Carta the myth was much more important for this than the Charter itself - parliamentarians wanted to claim precedents from history, and the accuracy of these claims was relatively unimportant.

However, while historians might consider the Doctor and the Master are exaggerating the Charter's importance, the characters are expressing an opinion, not stating a fact, and so cannot be accused of historical inaccuracy. To many people, Magna Carta is synonymous with English liberty, and there a story which deals with a plot to prevent it is making an obvious statement of good versus evil. A discussison of exactly how important Magna Carta actually was would dilute the dramatic point considerably.

Interpretations of historical characters are also a matter of opinion. Many famous figures have a legendary face - a popular conception of their character with often as little basis in fact. These legends originate in a number of ways, and for various reasons. In a general sense, society needs figures to revere and to abhor, and oftens turns to hisory to fulfil this requirement; in this way, the legend is not representative of the actual person but is a symbol for the views of the society which created it. A society will often project its own sensibilities onto past characters and events, and therefore interprets them in a different light to that in which contemporaries would have seen them.

However, legends must originate from somewhere, and often they are deliberately created to flatter or discredit a regime, usually by providing a contrast. It's no coincidence that the legend of King Arthur came to the fore when the Normans wanted a reminder that their Saxon foes had themselves stolen England from its rightful inhabitants. Other legends may simply develop over the years, the result of rumours and exaggerations.

The legend of John - the perception shared by Tegan - is the evil oppressor popularized by the Robin Hood tales, which showed John as a wicked, power-crazed man compared with his good, noble brother Richard. It's unlikely that either was as bad, or as good, as they are painted.

There are many possible reasons for John's unpopularity: factors may include his attempted treason in negotiating with Philip of France whilst Richard was a hostage of Henry VI, the Holy Roman Emperor (no worse than Richard's own rebellions against their father); rumours that he had killed his nephew Arthur (an enemy, but still a kinsman); favouritism towards mercenaries (one of whom, Philip Marc, may be the evil Sheriff of Nottingham of the ballads); and probably most influentially, the size and number of the taxes he demanded in order to replenish an exchequer emptied by Richard and fund his own ambitions to reconquer the lost French lands. John was resident in England almost constantly from 1204, whereas Richard spent only six months of his ten year reign in the country. Hence any grievances against the government of the country were expressed against John himself, who was seen to be controlling everything directly.

Despite his alleged unpopularity, revisionist history portrays the King in a much better light. Ultimately, THE KING'S DEMONS offers an in-story explanation of the King's varying reputation: there is both a 'good' king (the real King John), and a 'bad' king (Kamelion). If aspects of both 'kings' were recorded, history is bound to be confused. (As well as giving a rationale for this phenomenon, the story also provides a science-fiction, rather than supernatural, explanation of the existence of demons.)

The story's presentation of John also avoids a major problem of historical drama. Characters in any historical production are either wholly invented, or are fictional representations of 'real' figures. Each 'real' character in a drama is a mixture of interpretations of that person - mainly by the scriptwriter, but also by the actor and director. This interpretation may well not agree with other perceptions of the historical figure, or the era in general, and whilst this does not make the production

any less valid as drama, there will always be those who disagree with its presentation. In **Doctor Who,** for example, there will be those who disagree with the way Nero is portrayed in THE ROMANS or Richard I in THE CRUSADE, but this should not make such stories any less valid as entertainment. It is usually the popular face of legend that is used in drama, so the general audience can make an immediate connection with the character, without having to re-evaluate its views.

The focus of THE KING'S DEMONS is a real historical figure (King John), but one who is never actually seen on screen, and therefore the story never commits itself to a specific interpretation of the King; to the viewer, everything relating to John is hearsay only. Even the Doctor's opinion of the King, however authoritatively given, is only his subjective view. Thus the stroy demonstrates the only way of giving an unquestionable characterisation - not to portray the figure at all.

In some historical stories, a specific attempt is made to blend the TARDIS crew into their surroundings. This emphasises that it's the unadulterated historical period which is the focus of the story, and the time travellers' attitude to it, rather than the reaction of a historical society to the alien presence in its midst. This is especially noticeable in the earlier Hartnell historicals, which were obviously aiming to educate the viewer. This attempt to fit into the past is often indicated by the crew's adoption of period clothing. However, as **Doctor Who** progresses and is no longer concerned with being educational, this factor becomes less evident. Occasionally, if the trip is planned, the Doctor will actively try to blend in with the period, at least initially - for example, his and Leela's clothes in THE TALONS OF WENG-CHIANG, and his explanation of her unVictorian attitudes - but he rarely seems wary of inviting comment. In THE MARK OF THE RANI Peri dresses for their intended visit to 19th century Kew, but the Doctor continues to wear his usual bizarre outfit (perhaps because anachronistic male clothing may be seen as eccentric, whereas incorrect female fashion could be positively scandalous). In many stories, the travellers are initially assumed to be contemporaries (despite any oddities of dress or behaviour), but whereas once they would do their best to maintain this assumption (Polly decides it's best to remain a 'lad' in 17th century Cornwall), in later stories they often openly admit to being time travellers, reveal non-contemporary information, or demonstrate the function of the TARDIS. History is used to provide stories for **Doctor Who**, rather than **Doctor Who** being used to show a period of history to the viewer, so it is no longer necessary for the Doctor to conceal his alienness.

However, THE KING'S DEMONS manages to combine these approaches. The Doctor, Tegan and Turlough are not assumed to be contemporary folk, but are thought to be supernatural beings - therefore they are accepted into society but do not have the problem of having to either blend in totally with their surroundings or deal with society's behaviour towards something outside its experience. As in THE AZTECS, where the TARDIS crew are assumed to be Yetaxa and her servants, this also provides an extra dimension to the story, as the varying attitudes towards newcomers can be explored.

When the idea of **Doctor Who** was first proposed, David Whitaker felt it was important to "keep alive the awe and slight fear felt by strangers in strange lands - whether they be aliens in the 20th century, or 1963 members of the general public in twelfth century Cathay."

This aspect is very obvious in many of the early historical - the TARDIS crew do their best to fit in with the period, and the strain of adapting to an alien time is clearly shown; existing in a time which one does not fully comprehend is seen to be potentially frightening, rather than just another jolly adventure. For a historical story to be successful, it must demonstrate that the past is a truly separate place from the present - something that reaches far beyond differences of fashion or etiquette.

The dialogue of THE KING'S DEMONS demonstrates an awareness of historical perspective - the Doctor descibes John as "a good man - given the times he lived in." The Doctor is usually aware of historical perspective, often his companions are not, attempting to judge the past by the standards of their own time - Barbara's views on human sacrifice, Sarah's cries for women's lib in THE TIME WARRIOR, Ace's horror at sixties racism in REMEMBRANCE OF THE DALEKS. The companions may provide a point of reference for the audience, the yardstick by which they may evaluate the past, and the Doctor, when he challenges their views and prejudices, is inviting the viewer to challenge their own.

This is one of the ways in which time travel adds an extra dimension to historical drama. The viewer has access to information which the characters do not and cannot know: in **Doctor Who,** some of the figures within the drama may themselves have knowledge from outside their immediate environment. This factor is emphasised by the inclusion of characters such as Barbara Wright, a history teacher. Another way in which it can be utilised is to make the story more accessible to the viewer. By providing explanation or narration, a time traveller, with his wider experiences, is able to explain past attitudes and events to his companioons, and thus to the viewer.

A feature of almost every **Doctor Who** historical is the influence of those alien to that time period. As well as the incidental problems caused by the TARDIS crew, THE KING'S DEONS is one of many stories which deal with a deliberate attempt to manipulate history.

However the essence of Doctor Who is that, given certain fantastic premises (including the existence of time travel), it is believable. Hence it cannot contradict anything which the viewer knows to be a fact. The viewer knows, even if the characters do not, that any storyline which threatens a major change to out history will resolve in accordance with the actuality. Sutekh won't destroy the world in 1911. The Master will not manage to prevent Magna Carta and plunge history into chaos. Any other solution would be unbelievable. The characters, however, are part of the drama, and therefore have a different perspective - they cannot take the future for granted; knowing one possible outcome does not lessen the tension for them.

There are many, often contradictory, in-story reasons given for the possibility/impossibility of "changing history". The Doctor gives different arguments at different times, but generally it must be assumed that history can be changed under certain circumstances, otherwise the behaviour of the Doctor and numerous villains has no rational explanation. PYRAMIDS OF MARS makes the point most clearly, while the prologue of David Whitaker's *Doctor Who and the Crusaders* includes a comprehensive, if unconvincing, discussion of the opposite theory.

The question for viewers in cases such as these is not whether a character will succeed or fail, but how the conclusion will come about. The results of history, as the viewer knows it, are never changed - although an event may, in Doctor Who, be influenced by factors which are not in the history books (eg: the case of the Great Fire of London as shown in THE VISITATION).

Although historicals make up only a small percentage of **Doctor Who** stories, the influence of history on the programme as a whole cannot be denied. The costumes of the first, second, third, fifth and now eighth Doctors are all based on English fashions of the past. Three of the Doctor's companions have come from past eras. Stories such as THE MYTH MAKERS, THE TIME MONSTER and BATTLEFIELD employ myths directly; many other stories use elements from myths and legends in some way. Numerous designs for sets and costumes are clearly based on historical styles. It would be hard to find a **Doctor Who** story in which there is no link the history.

History is bunk

Is THE KING'S DEMONS historically accurate or not? Steve Pugsley and Anthony Brown round-up the facts and opinions about the period.

The initial purpose of **Doctor Who** was to educate as well as entertain. THE KING'S DEMONS demonstrates the difficulties in the former purpose.

King John's father, Henry II, was the first Angevin king of England. He ruled huge areas of modern day France, including Anjou, Maine, Normandy and Brittany, and regarded England (inherited on King Stephen's death in 1154) as little more than an overseas possession. Since his main interests were in France, he worked hard, and successfully, to improve the English machinery of tax collection and justice so it would function adequately in his absence.

By the standards of the time, Henry ruled a long while. In his later years, his authority was challenged by a series of rebellions, all led by his sons, often allied with his enemies in France (for an entertaining treatment of the subject, rent the 1969 film *The Lion in Winter*). This was almost standard practice for the time - the era's equivalent of teenage rebellion. Perhaps significantly, John was Henry's youngest son, and too young to participate in his elder brothers' power struggles.

The Angevin system of government continued to function efficiently during the reign of Henry's second son, Richard I, who spent the majority of his reign fighting in the crusades, or in prison in Austria (Richard spent less than a year of his twelve year reign in a country he despised. As he once put it, "I would sell London if I could find a buyer.") Perhaps too efficiently. Richard treated England as a cash-cow, using the Angevin's efficient system of government to finance his foreign expeditions. That stored up problems, and they surfaced under John. Trown out of Normandy in 1204, he spent the majority of his reign in England. His major source of income - Normandy - had been lost and he dedicated his reign to regaining it.

There are two schools of thought on John. One suggests he was a control freak, who attempted to rule England directly and brought the system to the point of near collapse. The other defines him as a John Major/George Bush figure - the uninspired manager attempting to repair the damages wrought by charismatic predecessors.

In either case, the King's word was law in 1215. The actual physical presence of a resident King in addition to his machinery opened the way to a tyrannical/ultra-efficient system of government. John taxed England heavier than any of his predecessors, and the machinery ensured the taxes were collected. As he built his war chest for the campaign to reclaim Normandy scutage reached its highest levels ever, and glimmerings of revolt were stoked by suggestions that Pope Innocent III had deposed John in favour of France's King Philip - Richard's ally in the days when he was a rebellious heir. Innocent (whose first act on becoming Pope was to have himself ordained as a priest - he'd not been one before) had his own agenda, and was determined to make the Pope the supreme overlord of all kings, so this wasn't entirely surprising, but it provided an excuse. Since John refused to accept Stephen Langton as Archbishop of Canterbury (a political office at the time: William the Conquerer's brother eventually rose to the position, and Henry II of course had a slight altercation with Thomas A'Becket) England had been placed under an interdict - effectively, communal ex-communication. No burials, no masses, no Christian marriages. In 1213, John made peace with the Pope, returned land he'd confiscated and (nominally) accepted Papal overlordship. In the process, he agreed to pay lip service to Innocent's great project - the fourth Crusade.

When John returned from his disastrous Normandy campaign of 1214, a number of barons (the majority remained neutral, canny fellows) united behind demands for reform based on the laws of Edward the Confessor and the coronation oath of Henry I, sweeping away the corrupt, modern system of government. Early in1215 they confronted John with their demands. The King responded by taking the Cross on March 4th, ensuring the Pope's support. Confident in the papal support he confiscated his enemies' estates, only to see them seize London. He then signed Magna Carta - a compromise drawn up by Langton.

Magna carta gave john a breathing space to rebuild his war chest. Before the ink was dry John asked Innocent to annul it, and the Pope went so far as to order the excommunication of the rebel barons. When Langton hesistated, he was suspended.

Civil war followed, with John losing the crown jewels while attempting to cross the Wash. A French invasion aided the Barons as they were foreced back to London, but only John's death allowed the reissue of a modified Magna Carta which restored 'peace'.

In retrospect, Magna Carta was a legal document which defined King's feudal and financial rights. More importantly, it introduced the concept of a check on the King's powers, and it was as such that it's memory was revived 400 years later during the upheavals surrounding the Stuart kings - James I, Charles I and James II. The vague wording of Magna Carta allowed the lawyers of the time to subject the King's traditional powers to common law. As such, the charter did provide the foundation for parliamentary democracy. But Margaret Thatcher's 1989 claimn that it provided the basis for the French Revolution is as groundless as **Sliders'** belief that the American Revolution inspired all others.

flaming through imitation logs. One element of Dudley's script picked up by the Design team was how cold the interior of the castle was supposed to be, so the fireplace would become a visual counter-balance as well as a means to giving Tony Virgo some more unusual camera angles. The fireplace had no backing piece and so a camera could shoot through the arch and the flames if required.

A large quantity of 'flambeau' torches was ordered for the production due to the obvious lack of artificial lighting in 1215 AD. The use of these flame-producing implements dictated the need to fireproof all the fibre-glass and *Jabalite* surfaces adjacent to the brackets.

The guest chamber set, which would only feature in four scenes, was assembled entirely from stock items, right down to the fur drapes and animal hides spread over the bed. As with the Great Hall set, the Norman arched windows in the guest chamber had cycloramas with painted backgrounds fixed behind them.

The dungeon set was a dimly lit two-cornered set at one end of the studio. Sturdily constructed, the wall flats had to be able to support the weight of the solid-looking (but built from light timber) door as well as the manacles holding Turlough, Isabella and Hugh. Visual Effects dry ice mist would create the dank atmosphere moments before recording started.

The castle corridors were a split-level set with three approach avenues to a central point and a circular stairwell leading off from one end. Again drapes could be pulled across to reconfigure the set or to afford different camera views; as witnessed during the sword-fight. The window aperture, through which an archer fires a crossbow at Sir Geoffrey, had a net fitted behind it to catch the bolt when shot.

Having the remaining studio space occupied by the King's chamber and the stock TARDIS set meant there was no space left over for a sizeable interior for the Master's time machine. To overcome this problem, Ledsham utilised a spare TARDIS wall panel and moved in front of it a cowled control console. As there were no screens or instrument panels beneath the cowls this set could only be shot face-on, perpendicular to the wall flat.

In addition to studio work, Ledsham's team also had responsibility for hiring all the props (bunting, carts, tents, platforms, etc) required for location filming. Fortunately, although Bodiam Castle was built a century or so after the 1215 AD date specified in the script, the medieval architecture of the building was such that almost no redressing was needed of the site itself.

COSTUMES:

For the first time since her debut, Janet Fielding was allowed a level of discretion in choosing the outfits she would wear. By agreement with Colin Lavers she picked out a figure-hugging mini-skirt and an off-the-shoulder T-shirt emblazoned with daubs of vivid colour. Matching ear-rings plus a black and orange poncho completed the ensemble. **Doctor Who**'s audience would see her choice of attire in this the last transmitted story of the season, although from the point of view of production timescales, Janet Fielding would climb into her seersucker 'boob tube' one more time for the recording of ENLIGHTENMENT in January.

As well as the Set Designer, Colin Lavers benefited from this serial being a period piece. He was able to negotiate with "Bermans", the theatrical costumiers, bulk hire of a large number of medieval costumes for the extras and for the additional location filming overheads.

These film requisites included the loan of two full jousting costumes. They looked authentic, but all the armoured components were fake. The chain mail was all sprayed wool, the leather tabards made from lined PVC and the battle helmets cast in fibre-glass.

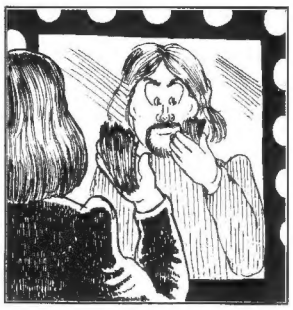
Every costume worn by an extra came from stock, even the yellow jester's outfit worn by dwarf actor Peter Burroughs. The principle characters, however, were allowed specially designed outfits made to measure, although even here the fabrics chosen were 'cheats' to some degree.

As Sir Gilles, the Master wore hunting robes; a tunic and trews cut from a chequered cigarette fabric (to look like crushed velvet), a wool jerkin and a fake leather tabard trimmed with artificial fur around the neck and shoulders.

The King's robes were a rich mock velvet with a separate cape cut from a sheep's hide. Lord Ranulf's attire was no less ornate; flowing velvet and silk robes surmounted by a cape which secured around the neck with a golden clasp.

Both High and Sir Geoffrey wore tabards made from a coarse weave wool, while the Lady Isabella favoured a check patterned dress with a lined and edged sleeved top coat. Her headpiece was in sheer white silk.

MAKE-UP:



One of the main skills learned by any Designer working in the BBC Make-up department is the crafting of wigs and hair pieces. Both Frank Windsor and Anthony Ainley were issued with long-hair wigs and matching full-set beards. In Ainley's case he also had to be fitted with his more recognisable slicked-back hair, pointed beard and moustache for appearances as the Master.

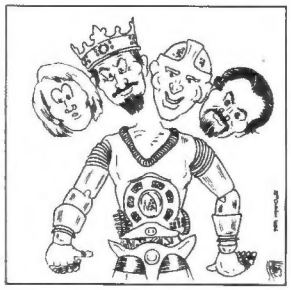
Medieval images of King John, most notably those in Canterbury Cathedral, were studied by Elizabeth Rowell as she strove to get his 'look' right. The dark hair, goatee beard and 'Zapata' moustache are all to be found in etchings and sculptures of the period, so they were faithfully duplicated by her, and later by Frances Hannon, as part of Gerald Flood's transformation.

Ironically, the one artist whose hair needed little work was Isla Blair since most of her natural locks would be invisible throughout production, hidden under the silk folds of her headpiece.

Cheek pads, fitted between the upper jaws and cheeks, helped fill out Anthony Ainley's features so he would appear more round faced as Sir Gilles. That plus a coarsening of the skin, managed by applying thin coats of liquid rubber and then drying it using hots blasts from a hair drier, obscured Ainley's likeness still further.

All the main artists underwent having their natural skin pallors lightened with make-up to emphasise how much colder winters in the 13th century could be. The weather on location aided and abetted this from time to time; alternately freezing and soaking several of the artists during the jousting scenes.

VISUAL EFFECTS:



Of all his many **Doctor Who**'s, this was the production where Tony Harding had least to do. Kamelion was totally the responsibility of Messrs. Gregory, Padmore and Power, although being an electrically operated and powered prop, there were rumblings of discontent among the studio electricians that their staff should at least supervise the robot's performance.

With no explosions, models or gadgets to create, one of the only two special props required from Effects was a light-weight iron maiden cast in fibre-glass. Unlike the real thing, this maiden was not fitted with any inwardly pointing spikes, although externally it had to be textured and painted to resemble metal.

The other prop was a vaguely conical shaped latticework of coloured plastic, mounted on a turntable. A picture of this spiral cone spinning was relayed up to Dave Chapman's desk where it was colourised still further, and then superimposed over rollback and mix fades between the King and Kamelion during his metamorphoses.

Harding and his assistant did construct a number of prop swords and lances for this show, the latter items capable of shattering on impact without hurting any of the jousting performers.

LOCATION FILMING:

The choice of Bodiam Castle as venue for the location scenes was far from accidental. Over the Christmas period and into January 1983 Peter Davison and Anthony Ainley were booked to appear respectively as Buttons and Baron Hardup in Lovett Bickford's production of the pantomime *Cinderella* at the Assembly Hall Theatre, Tunbridge Wells, written and directed by John Nathan-Turner. A month's worth of rehearsals would precede the opening night, so to make this feasible any **Doctor Who** location would ideally need to be close by. Bodiam Castle in East Sussex fitted this remit perfectly; being less than half and hour's drive from Tunbridge Wells, thereby facilitating Nathan-Turner, Davison and Ainley's visits to both venues during the three day shoot.

Sections of the castle were closed off to visitors for three days between Sunday December 5th and Tuesday December 7th 1982. The nearby *Castle Inn* became the base of operations; Costume took over the Victoria Hall function room while Make Up parked their trailers in the pub car park. Overnight stays were un-necessary for the cast due to their relative proximity to London. The scenic crew and members of the stunt team, however, had rooms booked a mile away at *Justin's Hotel*.

To give Ken Ledsham's team a whole day to prepare the joust area south-east of the castle, Day One concentrated on filming three scenes for episode one, none of which required any set dressing. The weather had turned much colder in time for Sunday, and with

available hours of daylight at a premium, the castle grounds were a hive of activity by mid-morning. Two separate units were in the throes of preparation. To the south-east of the castle moat Ked Ledsham's crew were busy erecting all the set paraphernalia for the joust next day. To the north-east and around the main drawbridge entrance to the castle Tony Virgo's camera team were setting up and rehearsing for a mid-day start of filming.

Against a backdrop of leaden skies the first scene to be captured was of Sir Gilles and his knights locating the TARDIS and hauling it off to the castle strapped to a cart. The cart was a rented prop driven by a skilled pony and trap rider. Technically the TARDIS prop ought to have been found in the same place as it had landed earlier in the episode, but as this plot was currently the scene of preparations for the joust, the said secluded area of woodland was used instead - the audience being intended to assume this was the jousting field some hours later. Plumes of Visual Effects smoke added a thin pall of evening mist to enhance the illusion.

Take two stayed with the woodland location, shooting the arrival of Sir Geoffrey and his aides and their subsequent arrest by Sir Gilles and his knights. The final sequence of the day, and the first one featuring the regular cast, was the short scene outside the castle walls as the Doctor finds his ship gone.

In total contrast to the previous day, Monday morning dawned clear and bright but very, very cold. Not wanting to miss an opportunity Tony Virgo swung his camera unit into action early to grab some establishing shots of the castle and an ad-libbed, but very effective, shot of the sun rising behind the trees.

Monday was quite simply joust day. Choreographer for the actual scenes of fighting was stunt director John Waller. As well as being a founder member of the Society of British Fight Directors, Waller was also chairman of a Medieval Society, and so able to supply some of the equipment and trained horses for the joust. Presumably this was a prime reason for his being commissioned to undertake fight arranging on the story.

The morning session concentrated on all the action surrounding the first joust; up to the point where the TARDIS arrives. More than 24 extras and walk-ons had been engaged for this one day to make up an audience of spectators, ladies in waiting, marshals, knights and men at arms. Doubling for Anthony Ainley and Christopher Villiers, once they had donned their helmets, were fellow stuntmen from Waller's Medieval Society, Brian Bowes and Nick Wilkinson. A photographer from the local Brighton Evening Argus was also present to record events for posterity.

Filming proceeded more or less in scene/shot order although as the day wore on the skies above grew steadily more overcast, forcing the cameraman to adjust his lens aperture settings to balance out the uneven light. The weather also grew much colder as the clouds gathered, a fact noted by John Nathan-Turner in his*Doctor Who Magazine* memoirs, and by Janet Fielding who felt the freezing conditions most in her short skirt and lightweight top.

Virgo's running order concentrated on shooting long shots and action scenes first, close-ups and insert footage second. The main target to achieve on day two was getting into the can all the wide-angled or tracking shots which included the full crowd of extras. Only sixteen members of the ancillary cast were booked for Tuesday so these scenes were given priority.

The Director had given himself a contingency period during day three to mop up any material not filmed on day two. This proved just as well. The light faded early on Monday evening, leaving most of the events after Sir Gilles has unseated Hugh from his horse still to do.

Tuesday was cold, cloudy and very wet, with the biggest downpours reserved for the morning. With no guarantees the weather would improve, cast and crew pressed on with wrapping up the joust scenes. This took until well past noon, by which time Make-up and Costume were working overtime trying to keep everyone's hair and clothes as dry as possible.

Vividly does John Nathan-Turner recall leaving the freezing weather of Bodiam Castle around mid-day for a drive down to Brighton and a rendezvous at the Theatre Royal with Tom Baker, to secure his presence at Longleat and in a production titled *The Five Doctors...*

Dismissing all but a dozen of the lead and supporting cast by early afternoon left Virgo and company with just a few scenes to shoot; all of them the events of Sir Geoffrey's demise. Starting in the stable area, with yet more atmospheric smoke/mist courtesy of Visual Effects, the team filmed Turlough helping the knight saddle up, Sir Geoffrey riding away even as an archer takes aim, the fatal shot (with a stuntman doing the actual fall in lieu of Michael J.Jackson), and, last of all, Turlough getting captured by the household men at arms. For the firing of the fatal bolt, one of John Waller's team went up inside one of the turrets of the castle and let loose a cross-bow arrow. Unfortunately rain and dull skies prevented the camera picking out the any detail of the bolt in flight, so

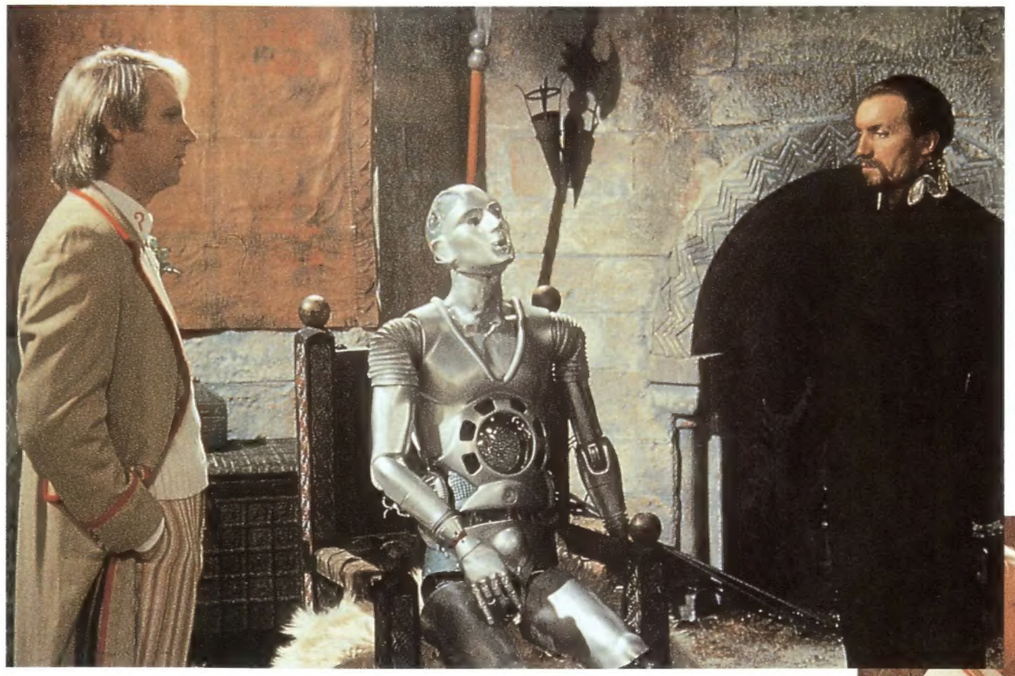
the shot was dropped from post-production.

The very last sequence to be filmed before the unit wrapped was a Christmas greeting by Peter Davison, Mark Strickson and Janet Fielding, standing in front of the castle, intended for viewers at home, and due for broadcast during the Christmas week on BBC1. However, it is possible this trailer was never used thanks to the appalling weather.

STUDIO RECORDING:

November 1982 had been a quiet month for the regular **Doctor Who** cast. Between the 3rd and 6th they were at Ealing filming for ENLIGHTENMENT, but after one day's studio rehearsals on the Saturday everyone was stood down as the impact of the EEPTU strike bit home and all production on Barbara Clegg's story came to a halt.

While in theory the trio of Davison, Strickson and Fielding were on stand-by, ready for immediate recall if the dispute was settled quickly, in practice they did not return to work at the BBC until Friday 3rd December. This was a one day affair, purely to rehearse performances for the filming at Bodiam Castle. Studio rehearsals for THE KING'S DEMONS got under way proper the day after filming wrapped, on Wednesday December 8th at the Acton tower block.



During all this time the *Imagineering* team had been working on the problem of getting Kamelion ready for his debut in the studio. The issues were two-fold. Try as they might the walking problem was proving insoluble due to difficulties balancing the robot's weight as soon as one leg lifted off the ground. Fortunately Eric Saward had taken this limitation into account early on and had structured the script so that Kamelion need not be seen walking if he couldn't.

More complex was the problem of getting Kamelion to interface with the rest of the cast. To work properly the robot's every action had to be pre-programmed in advance. A cable, which would always remain out of camera shot during production, connected the automaton to a portable computer housed off-set. The computer was capable of executing a file of sequenced instructions which, once set running, triggered timed playbacks of pre-recorded speech, swivelled the eyes, moved the head, worked the robot's fingers, etc.

A key part of Kamelion's role in this story was performing *The King's Song*; strumming a lute while singing with the voice of Gerald Flood. Since every sound the robot made had to be pre-recorded, and because Flood could not play the lute, Tony Virgo had to arrange a session at Maida Vale studios in advance of production, with the actor and a lutanist, to tape Kamelion's lines.

Peter Howell of the Radiophonic Workshop worked with Virgo and Flood on this one day recording session; composing and arranging suitable music for Terence Dudley's lyrics which was performed by freelance musician Jakob Lindberg. Tony Virgo was sufficiently impressed with Lindberg's skills to offer him a minor screen appearance in the show. Styled with bobbed hair he would be seen at the very beginning of the serial.

The robot was not present during the week and a half's rehearsals leading up to the one and only studio recording block. Reportedly the *Imagineering* team needed a full two weeks to write, edit and compile Kamelion's program for THE KING'S DEMONS, so Gerald Flood performed both roles throughout the days at Acton.

Rehearsals finished Friday 17th December, but before production got under way that Sunday, Director Mary Ridge took over studio TC1 on Saturday to stage a remount of several scenes needed to complete TERMINUS. Originally this had been scheduled as Day One for THE KING'S DEMONS, but when TERMINUS hit problems, negotiations between Nathan-Turner and Virgo produced a grudging estimate from the latter that he could probably shoot all his material in two days. There was no time off that weekend for Mark Strickson or Janet Fielding.

Tony Virgo assembled his crew, cast and some thirty plus extras ready for an 11:00 start on Sunday morning. Taking into account, with titles and end credits, just under ten minutes of filmed material, there was the best part of forty minutes worth of action to do. At twenty minutes per day maximum, it was a tall order.

Anticipating problems with Kamelion, Tony Virgo deliberately shuffled all the robot's scenes to the very end of production, giving the *Imagineering* group one extra day to prepare their toy. This, in turn, broke with tradition as it meant the first scenes shot were not all those set aboard the TARDIS.

Instead the very first lots to unfold before the cameras were four scenes based in the castle dungeon and its surrounding corridor. By this point Anthony Ainley was fully made up as Sir Gilles.

This gave the matte artist time to complete his glass painting of the great hall's ceiling, toning and texturing its colours to match precisely the set's lighting. With the tapestry curtain pulled fully open to aid an impression of size, the first scene recorded of the great hall was the episode one opener; Ranulf's banquet for King John. As well as extras, the population at the feast was swelled by a pair of hunting dogs and Jakob Lindberg playing his lute.

The next scene was the shorter part one welcome by the King to his new 'demons', following which the set was cleared of un-necessary trappings in preparation for the big sword-fight. As this duel would be fought actually by Peter Davison and Anthony Ainley, and not by stuntmen, every move was carefully blocked out and rehearsed in advance under the watchful eye of John Waller.

The fight was eventually recorded in ten stages with pauses or breaks in between for cameras to be re-positioned and the artists drilled in their next moves. As well as the two protagonists Tony Virgo also took a number of reaction shots among the spectators. All in all the fight took up the entire remainder of the afternoon session and concluded with a locked-off shot of Sir Gilles just prior to his transformation into the Master.

Evening work kicked-off with all four of the short scenes set in Ranulf's guest chamber. This was a deliberate scheduling move. Had the sword-fight finished earlier than estimated these scenes would have bridged the time while Anthony Ainley was in Make-up swapping wigs and moustaches.

Action then continued back in the great hall with the aftermath of the duel; Tegan recognising the Master, the Doctor grabbing his TCE weapon, the King condemning his former champion to death, and the iron maiden/TARDIS dematerialising. For the dagger throwing scene Tony Harding attached the hilt of the prop knife to a thin elastic cord pulled taut out of camera view. The shot of the Master catching it was thus performed in reverse; Ainley raising his hand clutching the dagger to his face and letting go, the elastic snapping the weapon away from him. In post-production the shot would be replayed in reverse.

After that it was time for Ainley to return to Make-up again for a return to his French counterpart. In the interim Virgo concentrated on shooting three more fight aftermath scenes in story order; Sir Geoffrey's release, the King preventing him from leaving, and the Doctor knighted as the monarch's new champion.

The last two scenes of the day were both from earlier in episode one; Hugh's outburst at the Doctor that sparing him meant he is now dishonoured, and Sir Gilles arrival to arrest Lady Isabella and hold her in custody.

Monday December 20th was a 10:30 start, rehearsing and later recording the many castle corridor scenes. Three of these were from episode one; Tegan complaining about the cold, Hugh holding Turlough at sword point, and Turlough being led away to the dungeon. Mostly, however, the footage was destined for part two and done in story order; a wounded Sir Geoffrey brought back into the castle, men at arms searching for the disgraced 'demons', Hugh capturing the Doctor and Tegan, and the Doctor heading towards the King's bed chamber.

Peter Davison had not been present for the very start of recording yesterday, so next on the list were two scenes in the dungeon and its adjacent corridor; the Doctor releasing the prisoners and locating the Master's TARDIS, plus the immediately preceding scene of Tegan asking precisely what is going on.

Three very brief sequences followed; the Master watching Sir Geoffrey ride from the castle, a bowman taking aim and firing, and the Master congratulating him on a good shot.

The last scenes recorded before a six o'clock dinner were back in the great hall. All from episode two they commenced with Ranulf agreeing to help the Master, then onto Ranulf instructing his household to obey the Master's wishes, Tegan entering the TARDIS and taking off, the Doctor breaking free and escaping, and the two scenes leading up to Sir Geoffrey's death.

An anecdote recounted by Peter Davison is that during the death scene both Michael J.Jackson and Isla Blair suffered an acute attack of the giggles. Blair's audible grief was therefore not so much sobs but chortles of mirth. Fortunately some judicious camera angles hid signs of life from the corpse.

By the time everyone returned from supper Kamelion was set up in his chair with Chris Padmore perched off set with the computer. The first scene went well as the Doctor hears the King singing and enters the bed chamber only to discover a silver android there strumming the lute.

Problems began with the very next scene; a lengthy discourse between the Master and the Doctor on Kamelion's origins and capabilities, punctuated by the robot's various morphs into King John and the two Time Lords. The grief came from two sources, sometimes singly, sometimes in tandem. Firstly was the headache of co-ordinating performances precisely. Kamelion's program ran for a fixed length of time. Peter Davison and Anthony Ainley had to pace their lines exactly to avoid either the robot interrupting them, or long pauses ensuing before it spoke. They also had to watch their marks so that Kamelion, when it looked up, would make eye contact with the right spot.

Secondly, and more seriously, the robot kept breaking down, causing lengthy delays while repairs were carried out. Trying to overcome these key problems drove everyone nearly to distraction and as the evening wore on tempers began to get frayed.

Matters came to a head when the hydraulic mechanism powering one of the robot's arms seized in mid-movement: locking it half-way raised. Broken beyond the point of immediate repair Tony Virgo had no option but to carry on with what scenes he could still shoot in the perilously little time left before ten o'clock. He was able to record some remaining material with the Master; releasing Isabella and Hugh from the dungeon, recovering his TCE and leaving Earth, and those few shots inside his TARDIS console room, before the studio lights went out. Nevertheless there were still ten scenes to do, including everything set inside the Doctor's TARDIS. John Nathan-Turner was not amused.

The only option was yet another remount. Under the circumstances it was almost fortuitous that Saward's Dalek story had been culled from the season as it meant, technically, there was easily enough budget to afford another day in the studio.

Sunday January 16th 1983 was the first available date, bearing in mind Davison and Ainley's commitments to *Cinderella* which effectively ruled out Saturdays. However, this meant sharing rehearsal dates from January 6th to 15th with Fiona Cumming's unit who were gearing up for their rescheduled recording of *Enlightenment*.

The remount venue was again TC1, the only sets needed being the King's chamber and the interior of the Doctor's TARDIS. All the senior crew members were recalled, save for Production Manager Jeremy Silberston, replaced by Jenny Osborn, Make-up artist Liz Rowell, replaced by Frances Hannon, and Studio Manager (TM2) Tony Troughton (son of Patrick) whose shoes were filled by Malcolm Martin. Cast-wise the remount required the three regulars, Anthony Ainley, Frank Windsor, Gerald Flood, Christopher Villiers, four men at arms and Chris Padmore to operate Kamelion. The timetable was a full 14:30 to 22:00 day, but by all accounts the production was able to wrap long before ten o'clock.

This time mechanical breakdowns did not plague the programme makers. Having had all of Christmas to sort out its problems, Kamelion turned in a bravura performance - helped by a some modifications to the operating program which took out any superfluous movements by the shoulder and elbow mechanisms.

That day's running order had the two key Doctor/Master/Kamelion scenes shot first, followed by the two rewritten end scenes aboard the TARDIS. Split screen plus rollback and mix accomplished the trick of two Tegans appearing together. It was also Kamelion's one opportunity to be seen standing up, although no walking was attempted.

The battle of wills for control of Kamelion, Ranulf's bursting in with guards, the arrival of the TARDIS and the escape of the time travellers with the android closed proceedings on the King's chamber set. The only sequences to do thereafter were four aboard the TARDIS as Tegan struggles alone to control the ship.

POST-PRODUCTION:

Being mainly a historical story there were few electronic effects for Dave Chapman to worry about this time around. Even matting film stock onto the TARDIS scanner screen in part one had been done 'real time' in the studio.

A major optical task was enhancing the battle of wills between the Time Lords for control of Kamelion. For this Chapman sampled footage of Kamelion writhing in his chair and processed it through the Quantel to add a blurred decay to the image. This output signal was then coloured and merged in with the original recording to create a composite picture with soft edging around the robot's shape.

For additional effect Chapman took two close-up profiles of Ainley and Davison's heads and soft-edge blended them either side of a medium shot of Kamelion, thereby producing a visual metaphor of the mental battle going on.

The only other significant optical was the transmogrification of Sir Gilles into the Master. Instead of a simple cross-fade, Chapman used the Quantel to perform an electronic wipe with a "bleed' effect added, solely around the face and neck of Anthony Ainley.

MUSIC:

Although not the first, THE KING'S DEMONS is certainly one of the very few **Doctor Who** serials ever to credit two composers of incidental music. Peter Howell's involvement was pure opportunism. Once Tony Virgo knew he needed a song with Gerald Flood and performed on the lute pre-taping in advance of studio recording, it was a case of whoever was available as soon as possible.

Peter Howell was the first available Radiophonic Workshop composer, so he got the job. His only contributions to this story were overseeing the taping session at Maida Vale and providing a musical score on the lute to go with Terence Dudley's lyrics, which ran;-

"We sing in praise of total war,
Against the Saracen we abhor.
To free the tomb of Christ, the Lord,
We'll put the known world to the sword".

"There is no glory greater than
To serve with gold the son of Man.
No riches here on Earth shall see,

Continued on page 16

THE OOOLATRII warship descended through the emerald atmosphere of Xeraphas the way a rock descends through water: quickly, and with no regard for what lies beneath. Flames rippled around the forceshields that protected the brick-shaped black vessel, green and yellow flames which flowed around the barrier of gravimetric flux and then trailed off in a flickering tail. If the Xeraphin below had been interested, they might have compared it with a comet.

They weren't interested.

The warship exerted its traction beams, slowing as it reached the surface. Intelligence reports stated that the Xeraphin were a stagnant, indolent people; total domination registered a three on the G'jar scale - in layman's terms: a pushover. The commandant of the Ooolatrii strike force estimated that conquest would take around three days.

They were wrong.

The infantry doors of the ship opened, releasing three thousand of the Ooolatrii's military pride and joy: the Ak-le-bar. Three thousand silver, featureless humanoids. mathematical equations writ large; the Ak-le-bar were block transfer computations designed to be controlled by the strongest will in the vicinity, and since the Ooolatrii possessed a domination radius of eight point four light years, they had no worries about their control being usurped. Since their creation, the Ak-le-bar had been used in over ten thousand campaigns, spreading the glory of the Ooolatrii Imperium throughout the Wulf-Lundmark Nebula. That meant over ten thousand planets in thrall to the Ooolatrii Imperator, his tentacles reaching out through his warships, his fleets and his Ak-le-bar to assert complete control over his dominion.

Until Xeraphas.

As the Ak-le-bar strode through the streets of the deserted, silent city, the commandant - safely ensconced in the command suite of his warship - started to feel the first misgivings. Where where the Xeraphin? Had they been warned of the Ooolatrii attack? The commandant was aware that the planet lay in the disputed neutral zone between the Vardon Hegemony and the Cosnax Empire, but he couldn't imagine that the grey and boring Xeraphin would ever have entered into an alliance with either the gaseous Vardons or the reptilian Cosnax, and he doubted that either race would consider taking on the glorious Ooolatrii Dominion. But something was definitely wrong. He reached out with a tentacle and contacted the other commandants whose ships had landed near to the other cities on the planet, and simultaneously reached out with his impressive mind to survey Xeraphas.

His mind was utterly destroyed by the sheer force of the Xeraphin collective.

He wasn't alone.

Without orders, without warning, the Ak-le-bar returned to their ships. Every question, every order that their masters broadcast, was ignored. The Ak-le-bar marched through the infantry hatches... and killed every Ooolatrii on the planet. Every one of the squid-like aliens died at the hands of their shape-changing servants, and every one of them was replaced by a perfect copy, as the Ak-le-bar flexed their mathematical muscles and duplicated their masters down to the last tentacle.

One hour after the warships returned to the carrier, there wasn't a single real Ooolatrii left on the vast behemoth. And six months later, the Ooolatrii Imperium fell into anarchy and civil war, as the Imperator gave orders which plunged his people into anarchy.

The Xeraphin remained in glorious isolation until their world was caught in the bloody and ruthless carnage between the Vardons and the Kosnax. Even the power of their psychic collective was insufficient; but this could have been because both the Vardons and the Kosnax were among the small percentage of life-forms resistant to telepathy. The Xeraphin condensed their entire race into a psionic spore, and allowed the warring empires to lay waste to their world. Nothing and nobody survived... except for a single Aklebar construct.

The construct had heard the holy word of the Xeraphin. It had tried to obey, it had wanted to obey. But, in the confusion, it had fallen and become trapped under the rubble of a falling house. And the Xeraphin edict meant that it couldn't change form to escape. Trapped... and forgotten, forgotten by everyone for oh so many years. It watched as its brethren departed Xeraphas under new orders, it cogitated as the planet was laid waste by the Vardons and the Kosnax. And it finally decided that the observation of the barren deserts that remained was not logical. It switched its mind off and hoped that somebody would be able to wake it.

And then he had been forcibly awakened by a new Master, one who had promised absolute power in return for obedience. But the construct did not require power, and it had been designed for total obedience. It was only too happy to assist the black-garbed stranger...

Craig Hinton

Demon with a Steel Hand

The King's Demons provides a lack-lustre conclusion to the anniversary season, decides SFX editor Dave Golder, while Kamelion squanders a superb opportunity to raise the series' profile...

THERE'S no getting away from the fact, THE KING'S DEMONS was not a good way to end a season. Okay, so it wasn't supposed to. Had it not been for a strike, we would have got *Warhead*. But is that any excuse? Shouldn't every story stand up in its own right? Well, yes, of course. But I think in the case of THE KING'S DEMONS, a bit of reverse psychology came into play; because we were robbed of *Warhead*, we gave this unassuming two-parter an even rougher time than it would have had. Which is a shame, because for all its faults, there are some very interesting things going on in THE KING'S DEMONS. Jesus, even it's faults are interesting.

And I'm not talking faults like Hugh's new romantic haircut, a dodgy sword fight or TARDIS scenes so forced they look they were produced with the help of an enema. They were all par for the course with early 80s **Who**, and something you learned to live with. Nope, we're talking Kamelion, here (one of the greatest sources of "if only" conversations ever). We're talking an episode ending which makes little sense. We're talking, "why is Turlough so eager to get home, considering he knows what's waiting there?" We're talking, what the hell is the Master up to small time villainy (and what's he doing in that Sir Giles make-up, unless he was expecting the Doctor to arrive)? For what seems like such an innocuous two-parter KING'S DEMONS has more than its fair share of good juicy argument titbits.

But we'll get to those later. First, let's have a look at a way in which KING'S DEMONS is actually quite a subversive little tale. No, I'm not mad. KING'S DEMONS, in one respect is a very unique **Doctor Who** story. It takes the traditional **Doctor Who** plot development structure and turns it on its head. The age old structure goes something like this: something horrible happens, Doctor and crew arrive, the locals blame Doctor and crew and treat them as the enemy, Doctor proves that some other nasty is to blame, Doctor sorts everything out, and the locals slap the TARDIS crew on the back before saying, "Blimey, you don't really travel in that, do you?"

In THE KING'S DEMONS, however, the TARDIS crew start off being accepted quite happily into the local crowd, ironically thanks to the intervention of the Master. But then the locals start trusting them less and less, until finally Doc and co have to make a sharp exit before they get impaled.

Perhaps that's why my sister at the time asked, "hang on, that can't be the last episode?" Sure enough, the ending doesn't feel like an ending, because the Doctor is still considered "the enemy". But the plot has certainly run out of anywhere to go. Not that it was really going anywhere much in the first place admittedly, but I think the story deserves at least some praise for mould-breaking.

Of course, this would have worked better if that had been a strong plot. Unfortunately, THE KING'S DEMONS is about as unfocussed as **Who** stories come. The common criticism levelled at the story is that the whole Magna Carta prevention scheme is such small fry for the Master. To be fair, there's no reason why the Master should always have plans that include him ending up "Emperor" of the universe; he must take time out for a bit of recreational villainy now and again. And there probably is a good, light-hearted story to me made out of the Doctor going round just clearing up the mess. But THE KING'S DEMONS isn't that story for two main reasons. First, it's all so po-faced and doomy in terms of dialogue and atmosphere and the direction is heavy handed in the extreme; even if the story did hint that this was a bit of a sideline for the Master (which it doesn't), the direction keeps trying to ram "this is high drama" down our thoughts. Second, there's that Godawful scene with Ainley going way over the top proclaiming how, with Kamelion's help, he will rule the universe. Oh, puhlease. You just end up wishing the Doctor hadn't arrived at this point, but at some later date, when things were getting really exciting.

So, the central plot is weak. But not as weak as the exposition. The pace is leaden, with far too many long talky scenes for what should be a tight two-parter. The opening hardly captures the imagination, then the TARDIS crew arrive, and stick around because... well, you're never really quite sure. Okay, so in the early years of **Who**, the "let's see where we are?" Approach worked because the TARDIS was so erratic. By the Davison era he pretty much had control over the thing, and the Doctor certainly knew they had landed in England 1215. So why the hell look around? Of course, writers usually create some kind of reason. Not in this case.

And from there on, the lack of motivation and depthless characterisation fail to pull you into a plot where everybody acts according to what keeps the plot going as opposed to anything approaching verisimilitude. And what is it with that episode ending? Sir Giles guise is defeated by the Doctor in a sword fight, there's a crap special effect and Sir Giles reveals his true face - The Master. But reveals to whom? Just the Doctor and Tegan (and the audience)? Presumably, since none of the medieval locals bat an eyelid, and later in episode

two, when the Master gets all pally with Frank Windsor, they seem to treat him as a new arrival. But nothing specifically makes this clear, leaving the audience wondering what the hell is going on.

The end effect is a very distancing affair, which for all the stylish location work, good sets and fairly impressive production standards, never looks like anything more than a load of actors in BBC costume department hand-me-downs doing through the motions.

Pity really, since there's a lot that's impressive going on as well. Okay, the plot may be lame, but at least, as I've pointed out, it doesn't take any clichéd short cuts, and it genuinely twist and turns in unexpected ways (until it runs out of steam completely and ends with ultra-padded TARDIS scene). The film work is of a very high quality and images like the TARDIS being carried on a horse-drawn cart into the castle are classic **Who** imagery. Gerald Flood is superb as the imposter King, Davison is on top form and the final battle of wits between the Doctor and the Master is well handled and quite eerie.

If Davison is on top form, however, Janet Fielding and Mark Strickson struggle unadmirably with poorly written parts. This was Strickson's first post-Guardian story, and already nobody knows what to do with him; so he gets locked up. Also, the fact that he wants to go home suggests that Eric Saward hadn't got a clue about Turlough's origins - surely if a production team introduces an enigma like Turlough, they should have some idea about his back story, otherwise you end up with disastrous continuity errors like this. Strickson, meanwhile, faces the challenge of an underwritten part by, um, not bothering. Tegan, meanwhile, just whinges a lot, looks miserable, and it's more irritating than usual.

But, of course, these were not the only companions in the story. Because we were also introduced to Kamelion, who was going to be the biggest thing since K9. Except that its creator died in a car crash shortly after filming, nobody else knew how to work the bloody thing properly, and he vanished until his leaving story a year later.

Okay I'll stand up and be counted. ONE! I thought Kamelion had potential. Okay, he was a bit stiff, but his chameleon qualities gave the writers a simple crutch to get out of that problem. And sure, he could have been a crutch to get them out of other plot problems as well, as was K9, but I love gimmicks, and Kamelion, used well, could have been a great gimmick. Especially as he was so susceptible to mental control; would the Doctor ever be able to trust that he wasn't under somebody else's control, perhaps even the Master's. There were great plot possibilities.

And he does look good. He definitely not a man in a suit. That made a change for a start. And I liked the design. Remember that *Doctor Who Monthly* cover with Davison leaning on Kamelion's shoulder? Eye-catching, wasn't it? Kamelion could have become a very good icon for the programme, the kind of thing Terry Wogan would have picked up on - he would have taken the piss, sure, but all publicity is good publicity, and decades of pointing out that Daleks can't climb stairs never harmed their popularity.

The whirlpool effect was pretty cruddy, though. I wonder when the BBC would have discovered CGI? Not soon enough, sadly. Still, they would have had to have done something about it...

So, what we have here is an extremely average story, which easily could have been one of the best two-parters with a bit of thought, and a change of approach. Perhaps this is one story that would have benefited from Andrew Cartmel's comic-strip vision of the series - a lighter touch, a glint in the eye, and a few tongues in cheek may have managed to compensate for the small-scale concepts. And Season 20 could have seriously done with a bit more humour (I've never forgiven them for letting the line in MAWDRYN UNDEAD, "Some people have to live with their mistakes," go by without the addendum, "it's just that some have to live a bit longer than others"). And that would have especially been the case if *Warhead* had turned out half as doomy as RESURRECTION was.

I•V

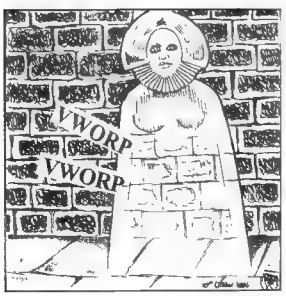
No scutage in Eternity'.

Howell was responsible for hiring Jakob Lindberg to perform the lute solos, presumably as he was a session musician on the Workshop's books. In the event Howell was unable to continue any further with production as he was, by prior booking, committed to another BBC show, **Inferno Revisited** which was due to complete around the time The King's Demons would be ready for its music cues.

Taking up the reigns in post-production, Jonathan Gibbs decided to continue with some of Howell's idea; hiring Lindberg on lute yet again, plus another performer - Tim Barry on drums, to maintain the medieval themes.

Gibbs's material, which amounted to nearly twenty minutes worth in the final count was a clever mixture of ancient and modern. The structure was almost pure madrigal; three 'voices' - the lute, the drums and a synthesizer configured to sound almost like pan pipes, alternating with riffs and stings to underscore the action. It was an impressive debut.

He even included a little homage to the work of Dudley Simpson; re-using two bars of his original 'Master Theme' first been heard more than ten years earlier in Terror of the Autons.



SPECIAL SOUND:

Aside from a few TARDIS atmospheric sounds, Dick Mills got more of an easy ride with this serial than the Visual Effects Designer.

The great skill with this story was using Grams sound effects, most notably, the wind. Dudley's script is littered with references to how cold the climate is in March 1215 AD, so at every available opportunity - the jousting field, the guest chamber, or even passing by a window aperture - a sighing breeze is heard in the background.

Reverberation is also used to great effect; giving the principle artists' voices a strident, ringing tone in order to suggest they are in a stone walled environment.

By contrast, Gerald Flood's voice, when speaking as the robot Kamelion, has many of its bass tones removed, creating a soundtrack high on treble with a faint hint of ring modulation to add in a warble.

In keeping with previous stories such as Castrovalva, the dematerialisation sound of the Master's TARDIS has more treble to it than the Doctor's vessel.

CUTS:

The biggest cut was the final sequence of film; Turlough's capture. Possibly this was cut for running length reasons, possibly due to gory content. The scene follows on from Sir Geoffrey being unhorsed by the crossbow bolt. Badly wounded he is helped back to the castle by Turlough. Several men at arms then appear to arrest them both. Sir Geoffrey draws his sword in defence but his reactions are slow. A guard reaches forward and plunges a sword into his stomach. Turlough is dragged away.

Other than this significant snip, the story lost very little to pruning. If anything, episode one gained as much as it lost. During rehearsals it had been thought part one would under-run slightly, so Eric Saward added an extra minute of dialogue which also served to alert viewers much earlier in the plot to the presence of an iron maiden in the dungeon. This was the passage added to Hugh's interrogation of Turlough.

HUGH: Then what drew you here?
TURLOUGH: I came with the Doctor.
HUGH: And what is this Doctor's purpose?
TURLOUGH: I don't know.
HUGH: Well perhaps I can loosen your tongue. [HE SWINGS OPEN THE DOORS OF THE IRON MAIDEN]
TURLOUGH: There really is no need for any of this.
HUGH : [TO THE GUARDS] Fill her!

Once it was apparent the episode had not over-run, two minor cuts were made to other scenes. In the first instance, as Isabella is led away by Sir Gilles, Ranulf would have gone on to threaten:-

RANULF: If so much as a hair comes to harm...
GILLES: A matter which rests entirely with you, my lord.

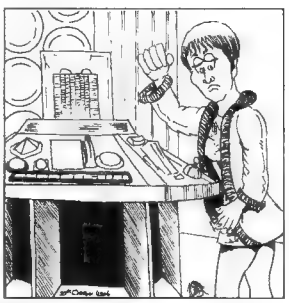
Secondly, just after Ranulf has invited the Doctor and Tegan to dine with him that evening and left, Tegan would have rounded on the Doctor with:-

TEGAN: What's going on?
DOCTOR: Want to help me find out?
TEGAN : Oh no!

Episode two lost only one paragraph of speech by the Master - possibly because it included a word not normally used in **Doctor Who**... After the Master has instructed the gaoler not to release Turlough from his shackles, prompting Turlough to call him "the Evil One', the next line would have been:-

MASTER: We shall see. Heed not this beardless youth. Come, lady. I will return you to the bosom of your husband.

TRANSMISSION:



The King's Demons was not intended as a season finale, but it became one by default. Without four episodes of Eric Saward's Dalek and Davros serial to look forward to, viewers had to be content with one of the Doctor's ephemeral promises about a visit to the Eye of Orion as a hook for what might come next.

Episode one's running length went over the optimum ever so slightly at 24' 48", while part two hove in at 24' 27", the virtual text book ideal. A voice over during part two's closing credits promised that **Doctor Who** would be back "later in the year" but gave away nothing more about the anniversary special. It was followed, however, by a thirty second trailer for the Longleat celebrations over the 1983 Easter weekend.

Presaged by a montage of clips from 100,000 BC, The Krotons, Carnival of Monsters, Logopolis and Castrovalva, plus title sequences from the era of each Doctor, an announcer gave details of the panels, displays, entertainments and guests promised for the two day show at Warminster. Full ticketing information was read out and a registration address flashed on screen.

Hardly had the dust settled on Season 20 than a tragedy occurred which would have a profound impact on the shape of **Doctor Who** storylines in Season 21. Mike Power, the software developer for *CP Cybernetics*, was killed in a boating accident later that spring. As far as Kamelion was concerned, his loss was irreparable. He had designed the robot's control program alone from scratch, so no-one knew the secrets of making the automaton move. As far as the **Doctor Who** office was concerned, this sad news effectively doomed Kamelion as a regular travelling companion. The operating problems encountered to date had triggered thoughts in the minds of Saward and Nathan-Turner that they might want to rethink their status for Kamelion as a regular character. News of Power's fate sealed the same for Kamelion. The robot would not reappear until the time to write him out.

Dudley's serial was transmitted over two nights; Tuesday and Wednesday of March 15th/16th 1983. A rerun was scheduled as part of a month of repeats in July 1984, although viewers would have to wait until 1995 for the story's release on video; packaged with the re-edited/extra footage version of The Five Doctors in a limited edition collector's boxed set.

A five minute segue of Jonathan Gibbs' music from the serial featured on the album ***Doctor Who** - The Music II*, released by BBC

Records in 1985 and later repackaged as *The Five Doctors* CD by Silva Screen.

Terence Dudley opted to novelise the story himself for W.H.Allen, turning in a near record breaking 160 page manuscript. Artist David McAllister produced what was, at the time, described as the "best artwork done yet for a **Doctor Who** novel". The book was first published in hardback in February 1986, in paperback a few months later in July.

THE KING'S DEMONS was the last contribution by Terence Dudley to **Doctor Who**. He returned to directing briefly in 1984 with a children's program called **Chip's Comic**, but after a protracted illness he died on Christmas Day 1988.

CONTINUITY: A final reference is given to The Black Guardian in part one, whom Tegan suspects might be behind their arrival on Earth instead of Turlough's home world. That destination had been mentioned at the end of ENLIGHTENMENT.

Just before his sword-fight with the Master, the Doctor turns to Tegan and tells her to find Turlough and get back to the TARDIS if trouble beckons. In the script he was supposed to hand her the TARDIS key at this point, but as he doesn't, she presumably relies on the key he supplied in FOUR TO DOOMSDAY.

While it is never explained how the Master managed to escape from his last encounter with the Doctor in TIME-FLIGHT, the place where it happened is mentioned. Curiously the spelling of Xeraphas is different to Peter Grimwade's original notes, which refer to the planet as Xeriphas.

At the end of the story, the Doctor promises their next destination will be the Eye of Orion. And it is too.

TRIVIA: Terence Dudley's original storyline mentions two iron maidens in the dungeon, not one. Presumably one was more cost justifiable.

The script also refers to a troupe of tumblers entertaining the King during his banquet with the Doctor. Probably also due to cost restrictions, this cabaret act was passed on to the jester to perform solo. The two hunting dogs at least were amused.

A Regal Rating?

It was too short a season. At 22 episodes the total was only slightly more than Graham Williams' aborted Season 17, but at least he had enjoyed a one episode per week transmission structure, netting him just over five month's air time. The twice a week formula imposed on John Nathan-Turner, to which he was always bitterly opposed, meant that the anniversary season, trimmed by an enforced loss of the Eric Saward Dalek story, punched in at just two and a half month's of public profile broadcasting; chronologically the shortest series of **Doctor Who** ever.

THE KING'S DEMONS itself was ignored by the popular Press, save for the Brighton *Evening Argus* which published a story on the location shooting back in December. Only the valiant *Radio Times* weighed in with a plug to honour the show's passing. While it did not run as far as printing a photograph, it did point out one minor cause for celebration that virtually everyone else had missed;-

"When **Doctor Who** arrives in 13th century England to tackle THE KING'S DEMONS on Tuesday (6:55 BBC1), he will have come a long way. For Tuesday's episode is the 600th edition of **Doctor Who** to be screened. In the two-part story which concludes the current series the Doctor discovers danger for King John and a knight to remember."

There would be no banners to mark any 700th episode.

The ratings too were not strong for the story. Tuesday's episode only managed 5.8 million viewers, the lowest of the seasom, although the by-default finale pulled in nearly one and a half million more to achieve a total of 7.2 million. National chart positionings were 107th and 66th respectively. Nevertheless, despite being the poorest performer of the season (with an average audience of 6.5 million) it was selected for a repeat airing in July 1984. That time around it did receive better exposure; being shown one episode per week, although the other two-parter chosen for a rerun, Eric Pringle's THE AWAKENING, got shown in just one night as an omnibus edition.

Considering how little opposition there was from ITV, or even from BBC2, that year the near halving of figures scored by EARTHSHOCK and TIME-FLIGHT a year earlier made sober reading for those monitoring the costs of **Doctor Who** and the slice of BBC license money pie it consumed, versus its ratings success with domestic viewers...

The premature wrap-up of Season 20, which in production terms happened after ENLIGHTENMENT went into the can, did give rise to a short period of gloom among those closest to the making of the series. In later interviews Mark Strickson would recall being disatisfied with THE KING'S DEMONS, feeling his character had been left to rot in a dungeon after the Black Guardian trilogy in more ways than one. Peter Davison admitted being very tired after what seemed like a non-stop treadmill of rehearsals and recordings for **Doctor Who**, plus rehearsals and performances for *Cinderella* throughout January.

It was the time too of the much commented on friendship break-up between John Nathan-Turner and Peter Grimwade. The series most lauded Director of the Eighties to date had been in pre-production discussions about the Dalek serial in his BBC office when news it had been scrapped came through the first week of January 1983. The lengthy commiseration lunch-time drinking session, to which everyone permanently employed with the series went to apart from the otherwise occupied Producer, did not go down well when their absences were discovered by Nathan-Turner on his return to Union House. The fallout from this incident lost to **Doctor Who** the directing talents of Peter Grimwade, although it did not prevent Eric Saward from commissioning him as a future writer for the programme.

Wednesday 16th March 1983

	17:00	17:15	17:30	17:45	18:00	18:15	18:30	18:45	19:00	19:15	19:30	19:45	20:00	20:15	20:30	20:45	21:00	21:15	21:30	21:45	22:00	22:15	22:30	22:45	23:00
BBC 1	NEWS ROUND	THE MACHINE GUNNERS	CARRY ON	NEWS	NATIONWIDE				DR WHO: Dem/2	A QUESTION OF SPORT			OPEN ALL HOURS			DALLAS		NEWS	BUDGET REPORT		Q.E.D			SPORTSNIGHT		TIM RICE
BBC 2	close down	WOMEN AND SPORT	MAN-HUNT OF MYSTERY ISLAND		PETTI PIERRE	OPEN DOOR		COLLECTING NOW		RICHARD ATTENBOROUGH AT THE N.F.T			FESTIVAL	WORLD OF FLOWERS	TOP GEAR		M.A.S.H			THE PLOT TO MURDER LLOYD GEORGE			BUDGERNLY	NEWSNIGHT
ITV (LWT REGION)	MURPHY'S MOB	EMMERDALE FARM		NEWS	THAMES NEWS		HELP	CROSSROADS		THIS IS YOUR LIFE		CORONATION STREET		LONDON NIGHT OUT (variety)			WIDOWS (new drama)				NEWS AT TEN		BUDGET	MIDWEEK SPORT
CHAN 4	JEOPARDY	WORLD OF ANIMATION	CHIPS COMIC		SHAKESPEARE LIVES				CHANNEL 4 NEWS			COMMENT	BROOKSIDE	BROADSIDE (doc)			PRISON (doc)				World Cinema: PADRE PALONE			

Under normal circumstances the gap between the broadcast end of a series, and the resumption of production some months later would have been a quiet period for **Doctor Who** news, but not in 1983. Even as THE KING'S DEMONS was going out to its faithful audience, up in North Wales BBC 16mm cameras were turning on one of the most ambitious **Doctor Who** projects ever attempted, THE FIVE DOCTORS.

The Longleat celebrations were less than a month away too, and on Friday March 18th newspapers all over Britain would recount the tale of an extraordinary meeting between three characters, one impersonator, a dummy and a bright yellow car not seen in **Doctor Who** since 1975.

THE KING'S DEMONS

Series 20, Story 6
Serial 128, Code 6J
Episodes 604-605

Cast:

The Doctor [1-2][f]	Peter Davison
Tegan [1-2][f]	Janet Fielding
Turlough [1-2][f]	Mark Strickson
The Master [1-2][f]	Anthony Ainley
Ranulf Fitzwilliam [1-2][f]	Frank Windsor
King John [1-2][f]	Gerald Flood
Isabella Fitzwilliam [1-2]	Isla Blair
Hugh Fitzwilliam [1-2][f]	Christopher Villiers
Sir Gilles Estram [1][1]	James Stoker
Sir Geoffrey [1-2][f]	Michael J Jackson
Jester [1-2]	Peter Burroughs
Voice of Kamelion [2]	Gerald Flood

Small & Non-speaking:

Joust stuntman [1][fo,2]	Brian Bowes
Joust stuntman [1][fo]	Nick Wilkinson
Lute Player [1-2]	Jakob Lindberg
Drums Player [1-2]	Tim Barry
Fight Arranger [1-2]	John Waller
Man at Arms [2][f4]	Jerry Judge
Man at Arms [2][f4]	Trevor Steadman
Man at Arms [2][f5]	Lloyd Williams
Man at Arms [2][f5]	Mick McKenny
Man at Arms [1-2][6]	Russell Brook
Man at Arms [1-2][6]	Darrell Brook
Man at Arms [1-2][6]	Michael Leader
Man at Arms [1-2][6]	Peter Dukes
Man at Arms [1-2][6]	Bob Tarff
Man at Arms [1-2][6]	Gwynne Sullivan
Man at Arms [1-2][6]	Terry Wallis
Man at Arms [1-2][6]	Stephen Gressieux
Retainer [1-2][6]	Paul Ryan
Retainer [1-2][6]	Adam Ross
Retainer [1-2][6]	Miles Ross
Retainer [1-2][6]	Colin Forsyth
Retainer [1-2][6]	John Cannon
Retainer [1-2][6]	Terence Brook
Ranulf's Knight [1-2][6]	David Cole
Ranulf's Knight [1-2][6]	Michael Mungarven
Ranulf's Knight [1-2][6]	Kevin O'Brien
Ranulf's Knight [1-2][6]	Malcolm Ross
King's Knight [1-2][6]	David Ballard
King's Knight [1-2][6]	Graham Stagg
King's Knight [1-2][6]	Paul Lowther
King's Knight [1-2][6]	David J Ross
King's Knight [1-2][6]	Adrian Fenwick
King's Knight [1-2][6]	Martin Lyder
Gaoler [1-2][6]	Tony Annis
Ladies in Waiting [1-2][6]	Mary Mores-Boycott
Ladies in Waiting [1-2][6]	Carly Hawkins
Ladies in Waiting [1-2][6]	Jill Godston
Ladies in Waiting [1-2][6]	Eliza Paul
Walk-On [1]f	Terry Sachs
Walk-On [1][3f]	Joe Farley
Walk-On [1][3f]	Nick Orton
Walk-On [1][3f]	Sue Kear
Walk-On [1][3f]	James Stoner
Walk-On [1][3f]	Nick Davies
Walk-On [1][3f]	Jackie Slaughter
Walk-On [1][3f]	Phil Murray
Walk-On [1][3f]	David Cole
Walk-On [1][3f]	Steve Jackson
Walk-On [1][3f]	Nelson E Ward
Walk-On [1][3f]	Rosamund Hartley
Walk-On [1][3f]	Angela Daniels
Walk-On [1][3f]	Sandra Goldsmith
Walk-On [1][3f]	Stephen Butler
Walk-On [1][3f]	Darren Margo
Walk-On [1][3f]	Simon Parker
Walk-On [1][3f]	Audrey Harvey
Walk-On [1][3f]	Marianne Bergin
Walk-On [1][3f]	Terence Duran
Walk-On [1][3f]	Ralph Harvey
Walk-On [1][3f]	Wayne Harvey
Walk-On [1][3f]	Henry Roberts
Walk-On [1][3f]	Dorian Von Bram

[1]Filming
[1]Pseudonym for Anthony Ainley
[2]Booked for episode two, but doesn't appear
[3]Booked via Anna Liza Management
[4]Booked via Studio Artists
[5]Booked via JB Agency
[6]Booked via Alanders

Crew:

Title Music by	Ron Grainer and the BBC Radiophonic Workshop
Realised by	Peter Howell of the BBC Radiophonic Workshop
Incidental Music	Jonathan Gibbs
Special Sound	Dick Mills
Production Assistant	Sue Upton
Production Manager	Jeremy Silberston
Production Manager (remount)	Jennie Osborn
Assistant Floor Manager	Sue Hedden
Floor Assistant	Stephen Moore
Studio Lighting	Peter Smee
Technical Manager 2	Tony Troughton
Technical Manager 2 (remount)	Malcolm Martin
Studio Sound	Martin Ridout
Grams Operator	John Downs
Electronic Effects	Dave Chapman
Vision Mixer	Nigel Finnis
Vision Mixer (remount)	Paul Wheeler
Videotape Editor	
Crew	11
Senior Cameraman	Alec Wheal
FOM	
Film Cameraman	
Film Assistant	
Film Sound Recordist	
Film Editor	
Film Lighting	
Film Operatives	
Costume Designer	Colin Lavers
Make-Up Artist	Frances Hannon
Visual Effects Designer	Tony Harding
Title Sequence	Sid Sutton
Scene Crew	Steve Murray
Scene Crew (remount)	Les Runham
Properties Buyer	Dave Morris
Designer	Ken Ledsham
Assistant	Gilly Page
Production Secretary	Jane Judge
Production Associate	June Collins
Writer	Terence Dudley
Script Editor	Eric Saward
Producer	John Nathan-Turner
Director	Tony Virgo

Programme Numbers:

Part 1:	1/LDL/E133H/72/X
Part 2:	1/LDL/E134B/72/X

Filming: 5th-7th December, 1982.
Film Schedule:

Recording: 19th - 20th December 1982, TC1.
16th January 1983, TC1.

Transmission:

Part 1:	15th March 1983, 6.55pm BBC1 (24'48", 18.55.06 - 19.19.55)
Part 2:	16th March 1983, 6.45pm BBC1 (24'27", 18.47.26 - 19.12.13)

Audience, Position, Appreciation:
Part 1: 5.8m, 107th, 65.
Part 2: 7.2m, 66th, 63

Books & Literature

DUDLEY, Terence: ***Doctor Who:*** *The King's Demons.* (WH Allen, 1986)
WHITAKER, David: ***Doctor Who*** *and the Crusaders.* (Muller/WH Allen, 1965)

Magazines

The Animus 6 (1985, Anthony Ainley notes the slow speed of the sword fight is authentic)
APC Net 5 (1984, Ray Faulkner suggests that the Master planned to infiltrate the TARDIS via Kamelion)
Capitol 2/3 (1984, Mike Krauss claims the plot is structured round the cliffhanger, and this unbalances it)
Celestial Toyroom (1985, Bleddyn Williams suggests Terence Dudley was unhappy with the addition of Kamelion to his script)
Citizen of the Universe (1983, Simon Lydiard parallels the sword fight with that in The Sea Devils)
Cloister Bell 8 (1984, Robert Shearman sees the story as an introduction for Kamelion)
Cygnus Alpha 11 (1984, Alec Charles claims the story is a condensed version of Time-Flight)
DWB 11 (1984, Gary Levy claims the finished serial was very different to Dudley's script)
Doctor Who Magazine 94 (1984, Eric Saward suggests the story was adapted to include Kamelion)
Doctor Who Magazine 110 (1986, Gary Russell suggests the story may have been written without a role for Turlough)
Doctor Who Magazine Summer Special (1986, Gary Russell praises the story for concentrating on its historical elements)
Enlightenment 10 (1985, Jerry Ferraccio III praises the story's treatment of the Master)
Enlightenment 16 (1986, Dean Shewring refers to a lost scene involving Sir Geoffrey's steward Cedric, who appears in the book)
Enlightenment 17 (1986, Bryan Jenner doesn't belive the Master would give up the TCE, and that the Doctor takes control of Kamelion with ludicrous ease)
Enlightenment 18 (1987, Douglas Horton compares the Doctor and the Master's confrontation with the Pertwee/ Delgado era)
Ephemeral 1 (1985, Barney Miller thinks Ranulf a cliche)
Files Magazine (1986, John Peel suggests the script might have been intended for the Meddling Monk)
Frontier Worlds 18 (1984, Andrew Martin agrees with the 'vehicle for Kamelion' angle; Gerald Flood suggests that Kamelion was originally to stay with the Master)
Mandragora Helix (1984, Gareth Lonnen feels the story is padded by sequences like the joust, and wonders why no one notices the Master's transformation)
Neutron Flow 2 (1984, MJ Harvey thinks Tegan's intervention saves the Doctor but diminishes his heroic status)
New Whovical Express 1 (1987, Melvyn Ferris comments that the King is sardonically vicious)
Panopticon booklet (1985, John Connors thinks The King's Demons picturesquely authentic but dull)
Prydonian 1 (1983, Robert Davies thinks the Master's plan trivial, and notes the significance of Gilles' status as an exile)
Queen Bat 8 (1987, Keith Topping thinks the Master's plan too obvious)
Shada 19 (1985, Nick Setchfield claims the historical scenario prevents plot progression)
Skaro 4/2 (1983, Mark Willis vies The King's Demons as a vehicle for the Master)
Space Rat 5 (1983, Justin Richards notes that the King's request for peaches is ironic, as John died from a surfeit of them)
Star Begotten 9/10 (1989, Nick Cooper thinks King John sly)
Tales from ther Cloister Chamber (1983, John Nathan Turner confirms the story was written around Kamelion)
TARDIS Data Bank 6 (1983, Simon Ogilvie wonders why the archer agreed to help murder Geoffrey)
Time Listener (1984, John Nathan Turner again states that Kamelion was the story's genesis)
Time Screen 5 (1986, Nick Pegg lists working titles)
Zero Room 4 (1984, Alec Charles spots similarities to all other Davison Master stories)

Theatre

A Funny Thing Happened on the Way to the Forum
Cinderella (Tunbridge Wells 1982)
Henry IV
Mad, Bad and Dangerous to Know
The Man Made
Popkiss
So Long On Lonely Street
Subject Fits
There's a Girl in my Soup
Travesties

Cinema

Assassin (1975)
The Battle of Britain
Black Beauty
Dr Terror's House of Horrors (1965)
The Drop Out (1973)
Flea in her Ear
Frightmare
Indiana Jones and the Last Crusade (1989)
Patton: Lust for Glory
Revolution (1985)
Spring and Port Wine (1970)
Sunday Bloody Sunday (1971)
Taste the Blood of Dracula (1970)
This Sporting Life (1963)
Valmont
X-Tro

Television

A for Andromeda (BBC, 1961)
The Avengers (ATV/ABC, 1961-69)
Blake's 7 (BBC, 1978-81)
Chip's Comic (1984)
Churchill's People (BBC, 1974-75)
City Beneath the sea (1962)
Department S (ITC, 1969-70)
Doctor Who (BBC 1963-89, 1996-...)
The Doctors (BBC, 1968-71)
Doomwatch (BBC, 1970-72)
EastEnders (BBC, 19/2/85-...)
The Explorers (BBC)
The Final Cut (BBC, 1995)
The History Man (BBC, 1981)
Inferno Revisited (BBC)
Into the Labyrinth (HTV, 1981-82)
Jack the Ripper (BBC, 1973)
Jason King (ITC, 1971)
Man in a Suitcase (ITC, 1967-68)
Nationwide (BBC)
Out of this World (ABC, 1962)
Pathfinders... (ATV, 1960-61)
Present Laughter
Raffles (Yorkshire, 1975-77)
Randall and Hopkirk (Deceased) (ITC, 1969-70)
Return of the Saint (ITC, 1978-79)
Softly Softly Taskforce (BBC, 1966-76)
Space: 1999 (ITC, 1975-77)
The Strange Report (ITC, 1969-70)
Talking to a Stranger (BBC directors' course, 1982)
When the Boat Comes In (BBC, 1976-81)
Z Cars (BBC, 1961-78)

Doctor Who

An Unearthly Child
The Androids of Tara
The Aztecs
Battlefield
Black Orchid
Carnival of Monsters
Castrovalva
The Caves of Androzani
The Crusade
The Curse of Peladon
The Dæmons
The Daleks
Earthshock
Enlightenment
The Five Doctors
Four to Doomsday
Frontios
The Green Death
The Invisible Enemy
K•9 and Company: A Girl's Best Friend
The Krotons
Logopolis
The Mark of the Rani
The Myth Makers
The Power of Kroll
Pyramids of Mars
The Return (aka Resurrection of the Daleks, Warhead)
The Romans
The Smugglers
State of Decay
The Talons of Weng-Chiang
Terminus
Time-Flight
The Time Monster
The Visitation

Music

Doctor Who - The Music II (aka *The Five Doctors*)
The King's Son (Traditional)

Next Episode:

THE FIVE DOCTORS

Alien Nationwide

DESPITE AN ABRUPT END to Season 20, Wednesday March 16th was not the end of BBC1's coverage of **Doctor Who** in Spring 1982. Far from it. To the delight of his many fans Patrick Troughton had emerged from a self-imposed exile on St David's Day to appear with Peter Davison on BBC **Breakfast Time**; reminiscing about his years with the programme and helping to promote the big convention at Longleat in April.

The final episode of THE KING'S DEMONS was followed by another major plug for the event; this one, in prime-time, preceded by a montage of clips emphasising the many eras of the show to be celebrated at Longleat, together with a run-down of its many planned panels, displays and shows. By this point advance ticket sales were healthy, but with so much money at stake, the drive to ensure a high attendance was paramount.

Being so closely involved with the project, John Nathan-Turner had a natural inclination to explore every publicity angle possible. One of these was a memo to the offices of the early evening magazine show **Nationwide** enquiring if they would be interested in conducting a prime-time interview with all of the surviving Doctors.

It was too tempting an offer to miss. A ten minute slot was rostered for Thursday March 17th - the day following the season finale - with Sue Lawley lined up to conduct the first TV get together of all four Doctors. Shortly before the big night, however, Tom Baker made it known he would not be present. A replacement was speedily arranged, Verity Lambert, although by virtue of her status as a behind the scenes person it was agreed she would be interviewed separately and first.

What appears below is a transcript of that historic **Nationwide** interview which, in many ways, was the bridge between the end of Season 20, and the start of more than eight months celebrating television's longest running science-fiction series. The show went out live and became a unique event on British television and a shining example of the magic that existed between these multi-talented actors.

Over in one corner of the studio a table had been set onto a raised platform, sat around which were Patrick Troughton, Peter Davison, Sue Lawley and Jon Pertwee. Despite the "decorative" presence of an unmanned Dalek, the three Doctors were in boisterous spirits, particularly Troughton who took every opportunity to flirt with his interrogator - even offering her sweets from a battered paper bag filled with jelly babies.

The Floor Manager had a hard time keeping down the noise from this amiable gathering which, at times, was picked up by the microphones trained on Verity Lambert. She sat to one side of the main presentation podium, backed by a large colour still showing the TARDIS in a primeval landscape. In truth the picture came from CITY OF DEATH due to the absence of any colour photographs from 100,000 BC.

Proceedings started with a burst of the original Hartnell opening title sequence before fading to the main introduction.

NATIONWIDE: Now here's a riddle. Name a hero who has one body, two hearts and five faces. He is, of course, the greatest Time Lord of them all, Doctor Who. 88 million people in 38 countries all round the world watch his adventures. It is the most successful science-fiction programme of all time. At Easter there is to be a celebration of the anniversary at Longleat to which, we are told, fans will be flying in even from America. Well, over those twenty years the Doctor has battled, always successfully, against an endless stream of space villains and cosmic monsters. And he has himself survived no less than five changes of identity. We'll be talking later to three of those faces of the Doctor. But first... let's have a look at his very first adventure. His unique space vehicle, the TARDIS, has just landed at an unknown destination.

CUE CLIP FROM THE FINAL SECONDS OF AN UNEARTHLY CHILD. FADE TO CLOSE UP OF VERITY LAMBERT

Verity Lambert. As the first Producer of **Doctor Who**, aged 27, did you ever dream that you were in on the creation of an institution that was national, and now indeed world-wide?

VERITY LAMBERT: No. It was initially conceived to run for a year, but I think twenty years was something beyond my ken at the time.

NATIONWIDE: You were at the centre of the original conception of the series. What, as you planned it, did you see it as being?

VERITY LAMBERT: It was a series that was designed initially to appeal to eight to fourteen year olds, or was supposed to appeal to eight to fourteen year olds; which of course it didn't. It appealed to everyone, which was wonderful. And the only way I had of being able to judge that was that, not having any children of my own, I simply said, "If this pleases me, then perhaps it will please them.

NATIONWIDE: It's certainly pleased me. I've always watched it. But what do you feel now, looking back, is that magic ingredient that gives it such appeal? I mean, 38 countries watch it.

VERITY LAMBERT: I think it is the thing of being in fantasy; of being fantastical, if you like. Never quite conforming to what you would expect. Of changing, every four to six weeks, the serial so that you change completely the locale.

NATIONWIDE: There's a fine line though, isn't there, between things which an audience can believe - suspend their disbelief, and something that is a bit of a send-up? The TARDIS itself; this space machine which is in the shape of a phone box.

VERITY LAMBERT: There's a story attached to that. It was supposed to change shape and blend in with its surroundings wherever it was, and it was found, of course, first of all in England - in London. We couldn't afford to change it so we stopped the mechanism and it remained a phone box ever since.

NATIONWIDE: In the end; **Doctor Who**; they're moral tales, aren't they? There's a huge struggle in the cosmos between good and evil...

VERITY LAMBERT: Yes, I think that. Good and evil are very, very clearly defined, and people like that.

NATIONWIDE: Thank you Verity Lambert. (PAN AWAY FROM VERITY LAMBERT) Since those early days the Doctor has had to face increasingly sophisticated adversaries. As we now see, his own style too has altered a good deal over the years..

CUE FLASHBACK SEQUENCE FROM PART 2 OF MAWDRYN UNDEAD SHOWING A PROCESSION OF THE DOCTORS AND THEIR ADVERSARIES. FADE TO STAGE WHERE THE DOCTORS ARE ALL SAT WATCHING THEMSELVES ON THE MONITOR.

SUE LAWLEY: All the Doctors are here, madly trying to identify all the characters and all the baddies.

JON PERTWEE: I thought I looked dreadful. (TO TROUGHTON) You looked very good though...

SL: You looked very drunk actually.

PAT TROUGHTON: I thought I looked lovely.

PETER DAVISON: And I wasn't even there! They left me out.

JON PERTWEE: Well you were too young.

PATRICK TROUGHTON: You're on every week anyway.

SL: Let me ask Jon first. The Doctor always gets away with it, as Richard was saying. Is there some deep philosophical message? The triumph of good over evil? Or is it just ingenious fun?

JON PERTWEE: No. Absolutely it's his brilliance and his experience, is it not Patrick?

PATRICK TROUGHTON: Oh yes... What are we talking about? Yes. Totally brilliant.

SL: We must ask him (INDICATING TROUGHTON) a question, because if he doesn't get to talk soon... We've been strangling him all through the show. Patrick; the character as you saw it. Would you like to tell me about that?

PATRICK TROUGHTON: Yes, well, hmmm... It took me time to see the character because I had to follow Billy, and that was the first follow so to speak.

SL: You were the second Doctor Who?

PATRICK TROUGHTON: Yes, and it was a question of doing it different really because you couldn't do it the same. So we had various ideas. First of all, a sort of wind-jammer captain - very tough - with one of those Victorian type.... (NOTICING PERTWEE) What are you looking at me for?!?!

JON PERTWEE: I'm interested, that's all. I never knew all this.

SL: (PICKING UP JELLY BABY BAG) This bag has been knocking around the programme and is full of jelly babies. (SHE PICKS ONE) I thought, Patrick, as it was the late Sixties when you did it, you were a Doctor of the times because you had this sort of Beatle hair-cut.

PATRICK TROUGHTON: I probably was. There's a thing about that actually. Mike Craze and Anneke, when they saw my wig...

JON PERTWEE: What wig?!?!

PATRICK TROUGHTON: I had a wig, originally in Make-up. They saw it and they said, "No. We are not going on." I looked like Harpo Marx.

JON PERTWEE: So that's where Tom got the idea.

PATRICK TROUGHTON: So they whipped it off, and they dressed my hair like a Beatle.

SL: Unfortunately, as they say, Tom cannot be with us tonight...

JON PERTWEE: Ahh, poor Tom.

PATRICK TROUGHTON: Hello Nick... Where are you??? Hello Nick.

SL: ...but Peter is with us. Peter. It is now unashamedly for adults, isn't it, because they've put you on later? My son can't get to bed till you go off.

PETER DAVISON: I don't think it is unashamedly for adults. It's always had a fairly adult audience and I think they've now tried to give that an extra boost by putting it on in the week. Certainly it has increased the viewing figures.

SL: Jon, what do people or children say to you in the street when they stop you? Do they still think you're Doctor Who?

JON PERTWEE: Yes, when they don't think I'm Worzel Gummidge.

PATRICK TROUGHTON: Have you seen his Worzel? It's fantastic.

JON PERTWEE: We're not talking about Worzel Patrick, we're talking about **Doctor Who**.

SL: But it must be very confusing for young people. But what do they say? Do they believe that you are...

JON PERTWEE: The Doctor!

SL: A kind of supernatural being?

JON PERTWEE: Yes. They greet you in the street. They say, "Allo Doc. I wonder if you can help me out with a little bit of trouble?"

SL: And can I have your autograph?

JON PERTWEE: Oh yes, but it's always "Doc".

PETER DAVISON: It's quite extraordinary actually, because the day after it was announced I was Doctor Who, I was called Doctor Who in the street, even before I'd appeared.

SL: They stopped calling you Tristan?

PETER DAVISON: Yes they did. And long before I actually appeared people were so used to the idea that they even thought they'd seen me. They'd say, "I watch you every week".

SL: The important thing is - it has to be frightening. Your Producers, I know, take it very seriously...

PATRICK TROUGHTON: We all take it very seriously.

SL: No you don't. You're sending it up now...

PATRICK TROUGHTON: I don't send it up!!! (PERTWEE ROARS WITH LAUGHTER) I've never sent it up in my life. I'm deadly serious. It's a different attitude to a desperately dangerous and difficult situation.

JON PERTWEE: Quite so.

PATRICK TROUGHTON: We never send it up. We'd never dream of it.

PETER DAVISON: When you're doing it, you can't actually send it up. You may do in rehearsal for a time, but when you're doing it, you really can't afford to do that.

PATRICK TROUGHTON: We might do it here.

SL: Have any of you any regrets about doing it? Has it ruined your lives?

JON PERTWEE: No it hasn't. It's splendid, and the repeats are marvellous!

SL: The money comes in... Listen, it's been worked out that a Time Lord who can regenerate himself thirteen times - that's right, isn't it?

PATRICK TROUGHTON: Eh?

SL: At the current rate, and this is very mathematical; 45 years more he's got to live. What I want to know is, when is a woman going to be Doctor Who?

PETER DAVISON: That depends on when I give up I think.

PATRICK TROUGHTON: What a good idea...

JON PERTWEE: What do you think of **Doctor Who**?

SL: I love it. You wouldn't like to give me a chance, would you? Doctors, thank you all very much.

THE DOCTORS: Thank you. Richard...

RICHARD: I wonder what the collective noun for a group of Doctor Whos is????